PREVIEW ANALYSIS

of

NIGHT SONG

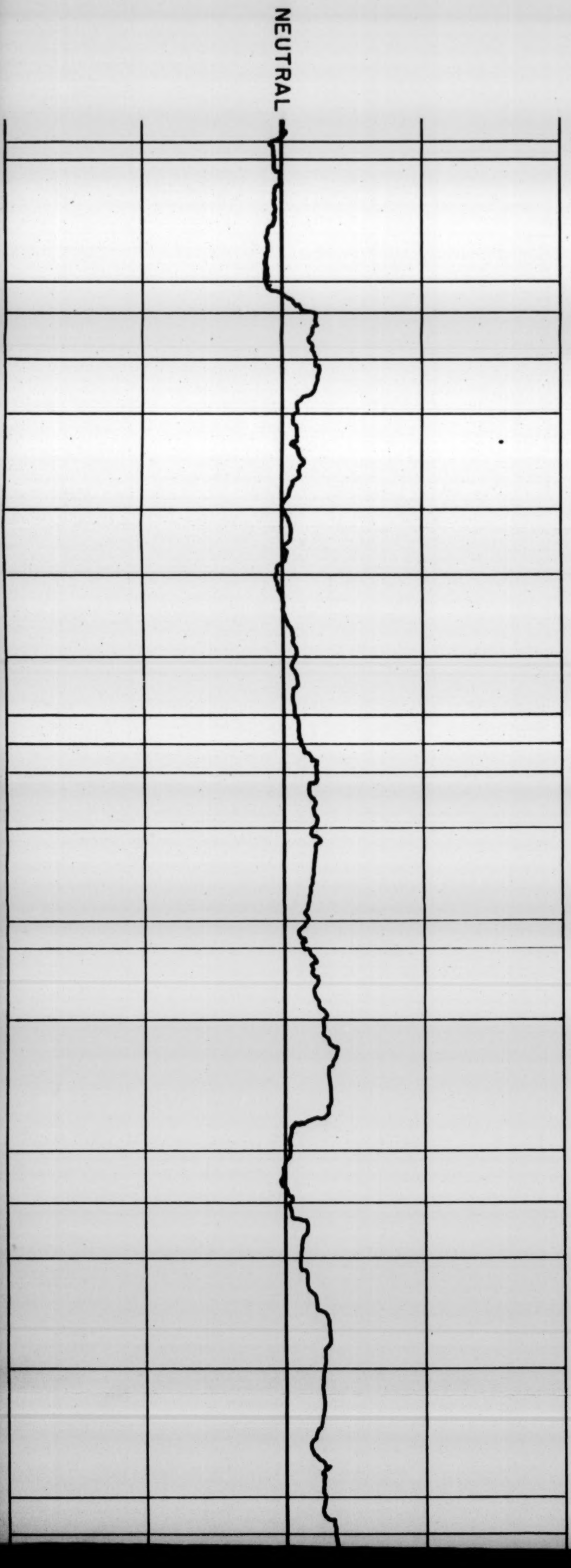
(Previewed November 7, 1947)

November 28, 1947

PREVIEW PROFILE

NIGHT SONG

NOVEMBER 7, 1947



Stars - Oberon - Andrews - Barrymore
Title - NIGHT SONG

Sign: CHEZ MAMIE -- street

Girls step from limousine -- close-up, Oberon

Inside CHEZ MAMIE

Seating at table--conversation

Dan begins to play.

Cathy goes over, stands by piano

Cathy holds cigarette out to Dan

Dan: "I call it a Concerto for Sweeney....."

Conversation between Chick and Dan

Chick and Dan continue conversation. Dan: "Fall in love on your own time....."

Chick explains Dan to Cathy at table.

Jive--dancing in nightclub

Cathy comes home--picks out tune on piano.

Willey enters: "That's not Tschiakovsky....."

Cathy: "He was tall....he had dark hair...his face was strong and very sad....."

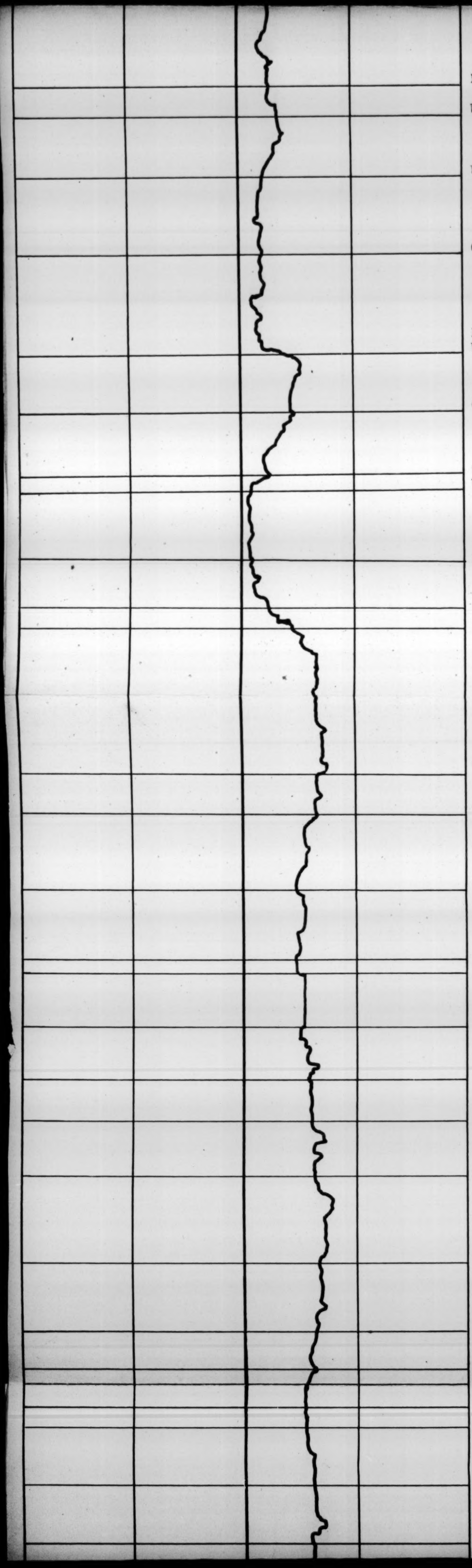
Dan at piano in apartment

Chick: "When are you going to finish that thing....."

Conversation about music and blindness between Chick and Dan

Dan: "I can smell a rose or a river....."

Window overlooking Golden Gate--Cathy's bedroom



Dan: "I can smell a rose or a river....."

Window overlooking Golden Gate--Cathy's bedroom

Willey: "I have some checks here for you to sign....."

Cathy: "Everything I can do doesn't mean anything....."

Man at piano.....Cathy and Willey, bored
Willey: "Something obscene about music in the afternoon....."

Old lady glares through lorgnette

Old lady shhhs Willey
Willey at home before the fire: "Where's George?"

Cathy: "I'm going alone."

Back at CHEZ MAMIE--Chick at piano
Song-"Who Killed 'Er?"

Waiter to Cathy: "We gotta rule here....against dames settin' alone....."

Chick joins Cathy: "No, it ain't him....."

Chick tells Cathy Dan's story...."He's Mister Blindman....."

Chick leaves: "I think you're on the level but that won't get it."
Beach--car stops--Dan and Chick get out

Cathy's car pulls up

Cathy: "Chick--I thought I recognized your voice....."

Cathy: "You may be holding out your hand.........I'm blind...."

Dan: "So you're blind....you like music?"

Cathy: "Music is about all I have to live for....."

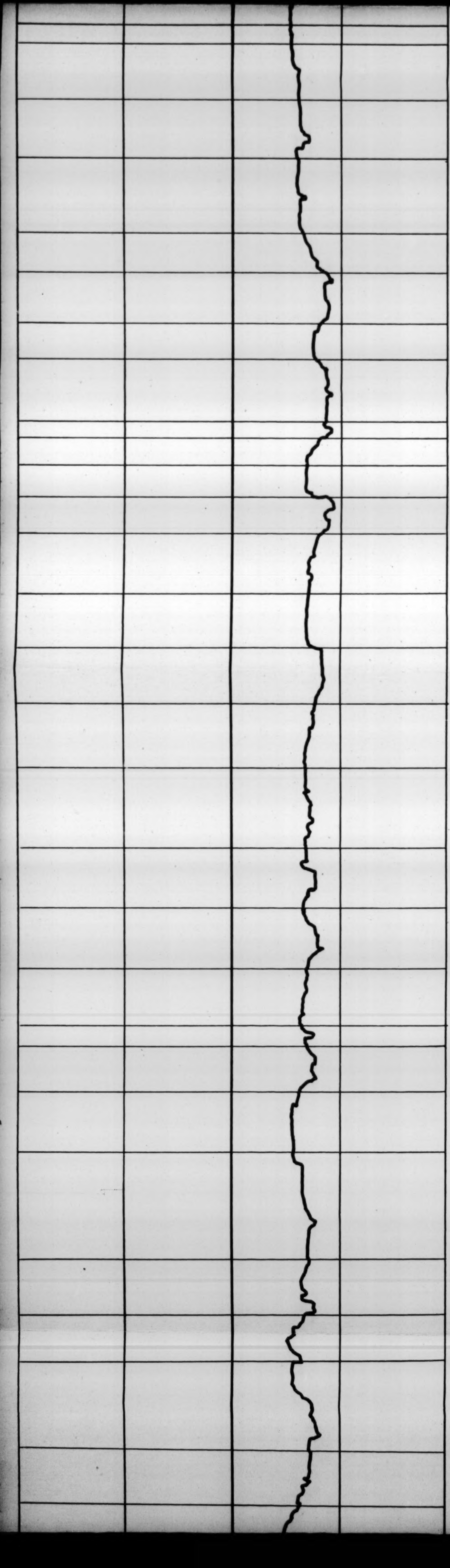
Dan: "I'll see you around--Miss--"

Chick: "....Get some joint with a hot plate....."
Car--Dan and Chick get out

Outside of cheap apartment house
Willey: "Like the man said....clean but crummy....."

Cathy's slip with cigarette lighter.

Cathy: "I had my piano tuned....."



Outside of cheap apartment house

Willey: "Like the man said....clean but crummy....."

Cathy's slip with cigarette lighter.

Cathy: "I had my piano tuned....."

Cathy: "How about Schumann's Carnival?".......Cathy plays.

Chick and Willy in kitchen

Dan: "That's a nice theme....."

Dan plays Schumann music.

Chick: "She seems to be improving already."

Cathy: "I shouldn't play after that....."

Willey: "The first violinist proposed to me in 1917....."

Concert--Willey, Dan, and Cathy

Dan opens door: "Come in, just put your things over on the settee....."

Cathy: Willey hates the name of Mary....."

Cathy plays--Dan: "Very pretty....."

Dan: "If you want to ask something...ask it....."

Dan: "Rain on the windowpane--your nice and safe and warm behind the window....."

Dan: "It was a happy day when you found there was a funeral on the block....."

Dan: "I'll tell you" --begins to play...."I spent four years in the war....."

Willey brings in the coffee.

Willey begins to play--Dan: "I'll play it...."

Dan plays Concerto--Willey and Cathy smiling

Chick: "Hello, mother, I'm home...."

Dan: ...."I've got something new for it...." Music

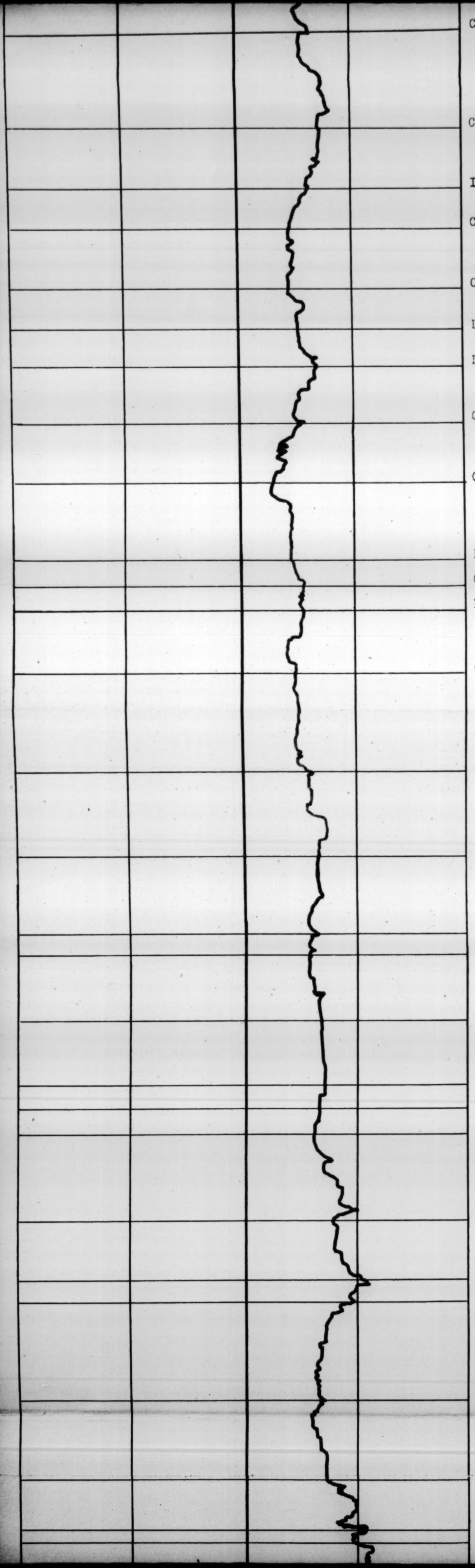
Dan: "That girl---what's her name....what's she look like....."

Chick and Cathy meet in bar

Chick: "A glass of beer and a saucer of milk....."

Cathy: "--Only now--I feel funny....."

In car--Cathy: "He could win a prize--"



Chick: "A glass of beer and a saucer of milk....."

Cathy: "--Only now--I feel funny....."

In car--Cathy: "He could win a prize--"

Chick: Well, I've got it--in the paper--

Chick reads newspaper notice of competition.

Dan: "I can whip up a boogie-woogie of Old Black Joe..."

Dan: "When your luck's gone it's gone...."

Chick at a loss where to put bone.

Chick and Dan enter apartment--Dan goes to piano.

Dan:......."I'm going to do it....."

Chick on 'phone: "A man just went to work....."

Night--Chick singing--"So you're stopped....."

Chick hears music in bed, gets up--Dan playing

Chick takes down music as Dan dictates.

Cathy: "If they agree with Catherine Mallory it wins first prize."

Cathy tells Willey they're going fishing--Willey's reaction

In the boat--Willey: ".....a hook at one end, and an idiot at the other."

Cathy and Dan get bites.

Cathy: "I think I caught a guppy....."

Chick: "How is the aroma?"

Willey: "I think I'll fix some hamburger....."

Willey and Chick play cards.

Willey shuffles cards.

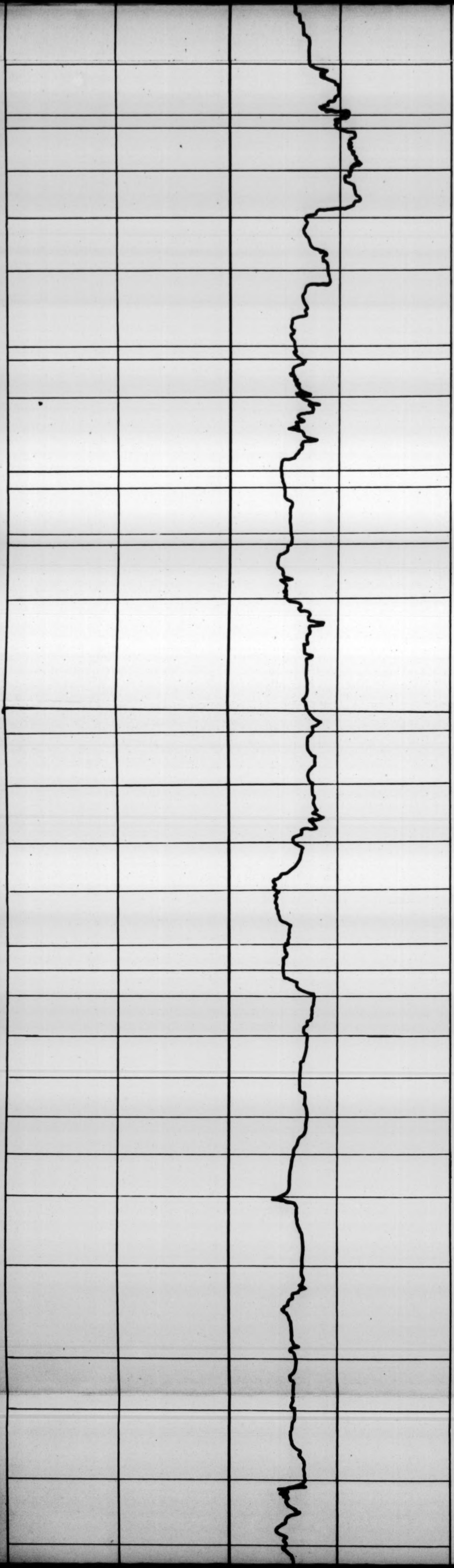
Cathy and Dan outside--hum "Loch Lomond"

Dan: "I want to be one bad....now I've written a piece of music....."

Dan: "You have beautiful hands--" touches Cathy's face

Chick: "About 50 years ago she was a 21 dealer in Reno."

Willey painting



Dan: "You have beautiful hands--" touches Cathy's face

Chick: "About 50 years ago she was a 21 dealer in Reno."
Willey painting

Cathy: "Have you heard from Chick or anybody....."

Cathy and Dan in church--Cathy: "Dan, I've got something for you....."

Cathy: "Now you can go to the doctor....."Dan: "You're going?"

Dan: "Holy Smoke--I won it!"
Willey: "Here's your daily vitamin"--gives Cathy letter

Cathy: "That means they operated yesterday....."

Hospital--Chick answers phone--"California coming through....."

Chick: "She sends you her love."
Cathy: "He's all right....."

Chick and Dan come out on street--what Dan sees

Dan: "Come on, let's see something!"
Chick: "Why all this stall?"

Chick: "It's Mary....." Dan: "I'm out."

Cathy: "I have a feeling something's wrong....."

Willey: ".....he hasn't talked to you....because he isn't blind anymore."

Cathy enters hotel lobby, calls Chick

Chick: "In the lobby, huh?"

Chick: "Small world, huh?"

Chick: "No, no, baby--it worked!"

Chick: "He was in a big black grave as big as the world...."

Dan comes in--Cathy reacts

Cathy: "I'm Catherine Mallory...."

Dan plays at party

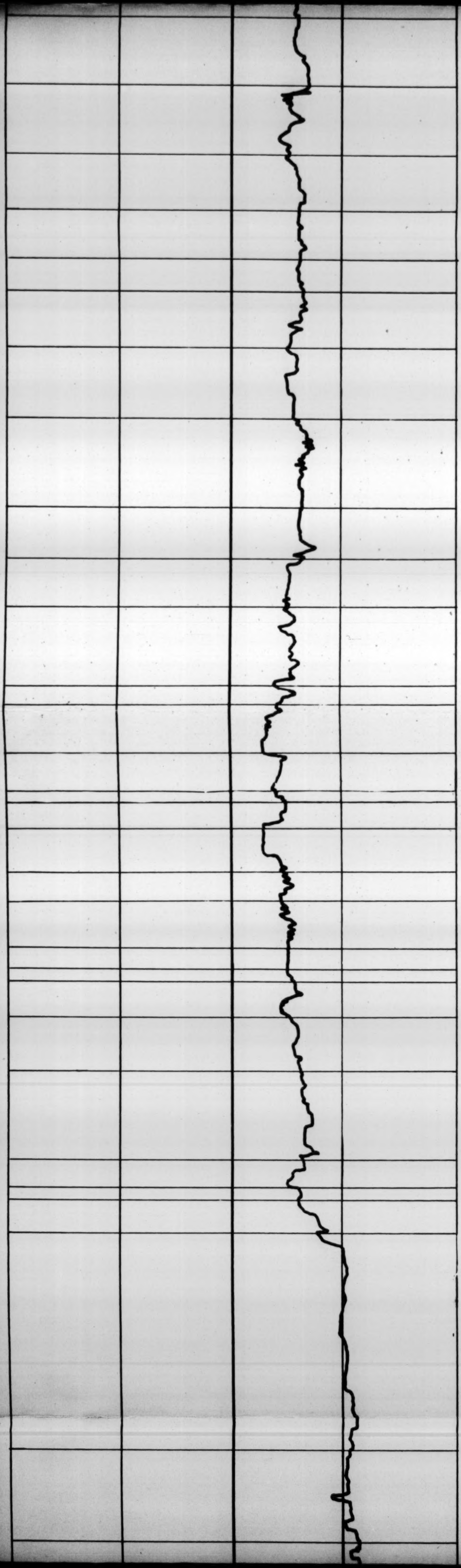
Chick: "You gonna tell him who you are, baby?"

Dan: "All evening I've been looking at you--thinking about you.."

Dancing--Dan: "Maybe there are more distractions here...."

Dan and Cathy go out on balcony.

Dan: "She's in part of it...." Cathy: "The part you want to forget?"



Dancing--Dan: "Maybe there are more distractions here...."

Dan and Cathy go out on balcony.

Dan: "She's in part of it...." Cathy: "The part you want to forget?"

Dan: "Her voice was like yours--"

Dan: ".....From you?"

Chick and Cathy meet in Central Park.

Cathy: "She's the girl he said he'd never forget--"

Dan playing as Chick lies on sofa

Dan calls Cathy: "They tell me there's a little restaurant...."

Ferry scene--Dan and Cathy

Dan: "I keep thinking I've known you....."

Dan and Cathy kiss
Chick: "Did she brush you off, baby?"

Dan: "Let me know how I come out, will you?"

Street scene
Cathy: "I like you even when you're sour and gloomy...."

Artur Rubenstein poster

Cathy: "It can't be a bust with me...."

Chick: "Well, pal, you're on the eve of fame...."

Chick: "Do you say that Mallory..has taken you where the woodbine twineth?"
Standing room only sign outside Carnegie Hall
Dan and Cathy in cab--Dan: "I thought it was rough at....."

Willey's radio in San Francisco

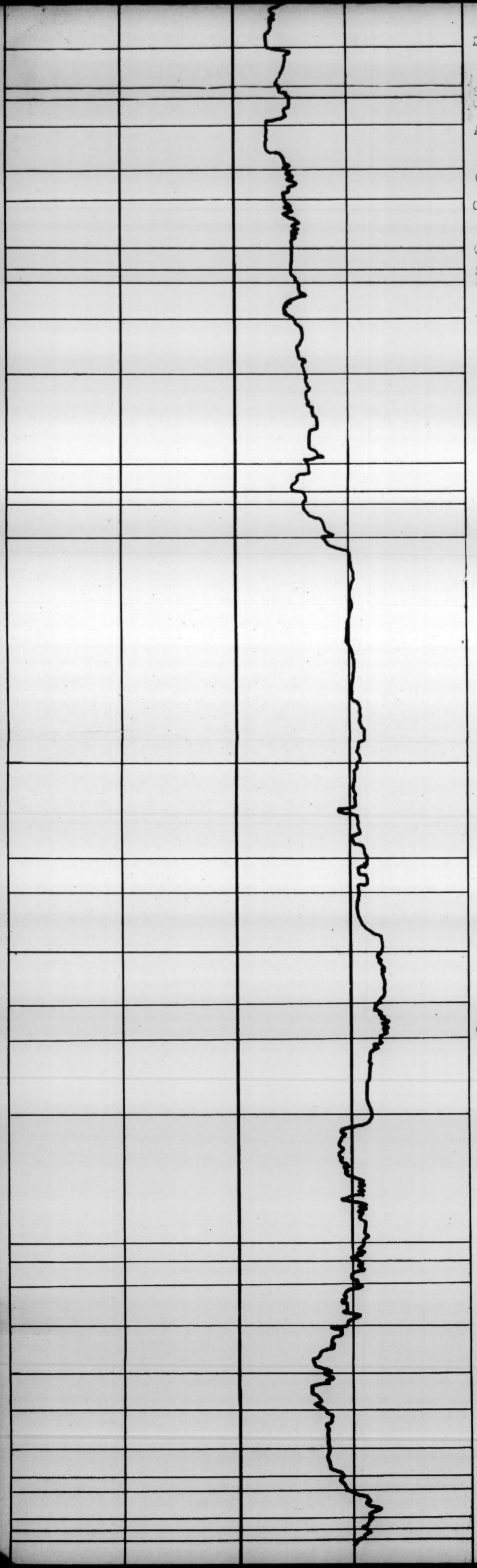
Dan and Chick backstage: Chick: "You're next."

Ormandy and Rubenstein meet Dan. Rubenstein: "I like your music...."
Cathy in box--audience--applause for Rubenstein
Dan and Chick shake hands backstage

Concerto begins

Rubenstein playing concerto onstage

View from above of Rubenstein playing conerto



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Concerto begins

Rubenstein playing concerto onstage

View from above of Rubenstein playing concerto

Dan and Chick backstage as concerto plays

Dan sees himself walking with Chick on the beach--Mary--faceless

Dan sees Mary's hand--re-lives touching her face

Cathy listens to the music

Rubenstein playing

Instrument solos -- Cathy's face

Finale--thunderous applause

Dan: "Take a message to Cathy for me--"

Chick: "I've got news for you--we're leaving for San Francisco--"

Dan and Chick on train

Cathy sleeps on plane

Dan sees door of Mary's flat

Dan stands outside door--hears piano playing concerto

Dan walks toward piano

Dan sees Cathy--his reaction
Willey sees them together
Dan and Cathy kiss

FOREWORD

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ARI'S PREVIEW JURY SYSTEM AS AN AID TO THE DISTRIBUTION AND ADVERTISING OF MOTION PICTURES

The ARI Preview Jury System can serve as a valuable aid in the distribution and advertising of pictures in the following ways:

1. A measure of over-all audience enjoyment can be used to forecast successfully whether word of mouth on the picture will be positive, negative, or neutral. The answer to this question can be important in the formulating of the most efficient distribution plans.

When an audience enjoys a picture considerably more than it anticipated, it foreshadows favorable word of mouth. Pictures which have previewed well have characteristically had a greater rise in market want-to-see during playoff than pictures which have not previewed well. To take fullest advantage of favorable word of mouth requires a slow playoff.

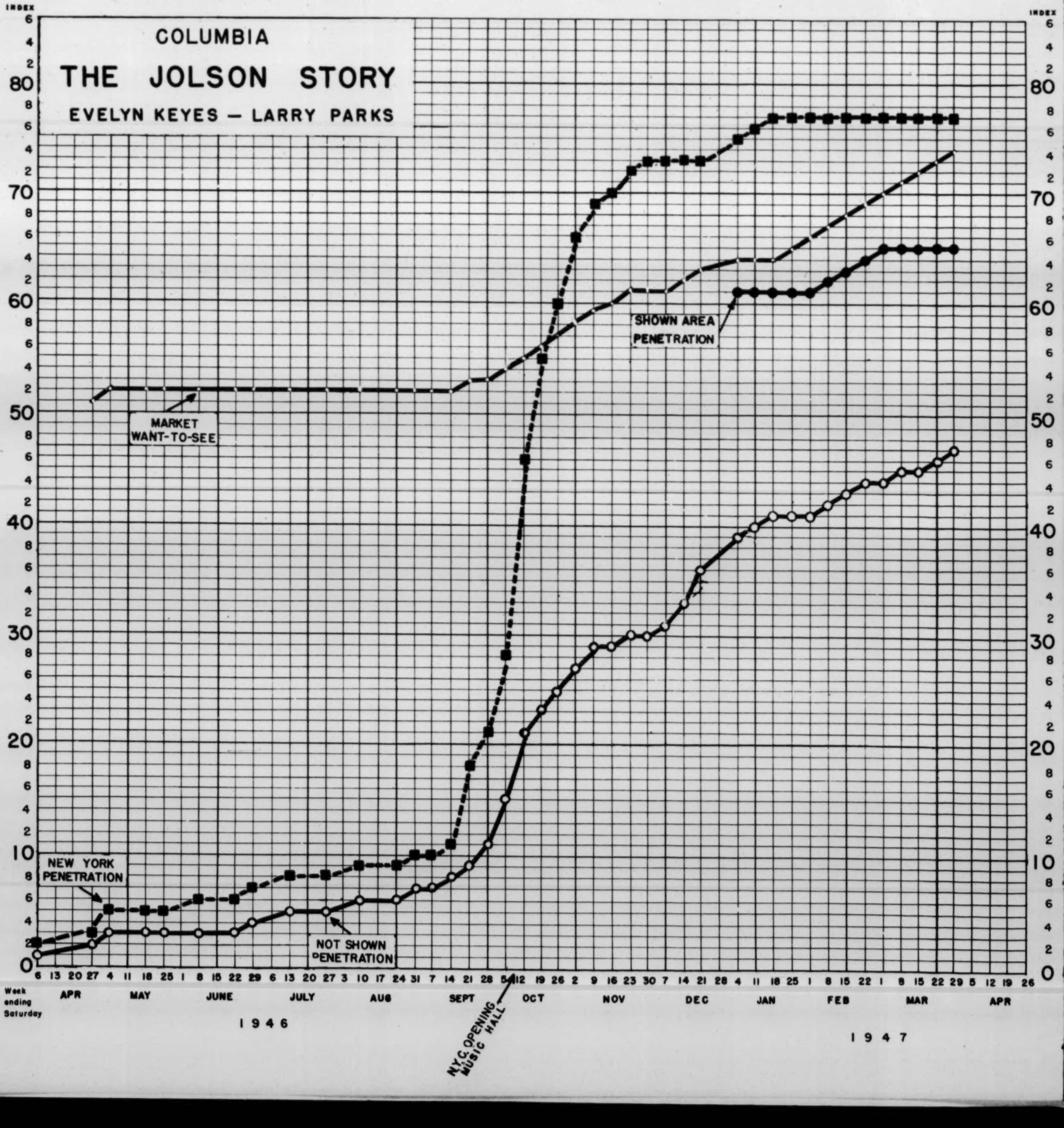
Conversely, *a fast playoff* is the solution for a picture destined to get word of mouth on the negative side.

WEEKLY INDEX OF AUDIENCE POTENTIAL

AUDIENCE RESEARCH, INC.

PRINCETON - NEW YORK - HOLLYWOOD

★ AVERAGE MARKET WANT-TO-SEE "A" PICTURES, ALL COMPANIES, AT ZERO PENETRATION



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An outstanding example of the effect of favorable word of mouth on want-to-see is THE JOLSON STORY. This picture showed one of the highest enjoyment curves ever recorded by ARI. It had a long slow playoff and built as it went, as the preview results indicated that it would.

The effect of word of mouth on the picture's want-to-see is dramatically illustrated by the steady rise in THE JOLSON STORY's Market Want-to-see shortly after it obtained general release. The bulk of the picture's national advertising was completed by early December 1946, yet from mid-January when the picture had played in a number of large cities the Market Want-to-see, as can be seen on the accompanying chart, climbed a point a week until measurements were discontinued in late March 1947.

The degree to which this picture gained strength as it played off is shown also by the fact that Columbia statisticians, who regularly make estimates of potential gross on their pictures after the first engagements, had to make an unprecedented number of corrections upward in their estimates on THE JOLSON STORY as it played off.

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2. A breakdown of audience reaction to a picture by income and education will sometimes suggest a special method of release both with regard to choice of outlets and price to be charged.

An outstanding example here is HENRY V.

ARI previewed this picture months before it was released and found the following facts to be true:

a. The reaction of the movie audience as a whole was clearly negative. They did not enjoy the picture nearly as much as they expected.

b. The enjoyment of the college-educated and infrequent movie-goers in the audience was quite high, but these were the only segments of the audience whose enjoyment was high.

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Since the want-to-see tests also showed that college-educated and upper income movie-goers were the only groups showing a considerable degree of interest in this picture, the implication these facts had for release policy were fairly clear.

In view of the great concentration of its market, the obvious solution was to milk this market almost entirely before any general release. Also this special handling assured circulation of *favorable* word of mouth prior to general release. Thus, the picture had long and successful runs at advanced prices in small theaters situated in virtually all of the larger cities.

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3. Preview results provide facts of importance in setting advertising budgets.

If, for example, it is found that word of mouth is going to be strongly on the positive side in the case of a picture with only a moderate degree of want-to-see, an upward revision in budget would be called for in most cases to take greater advantage of the larger than expected potential market. The spread of word of mouth will not materialize to its fullest extent with low or average levels of penetration.

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4. In the Market Analysis are reported the elements of greatest *anticipated* enjoyment. The Preview Analysis provides a report on the elements of greatest *actual* enjoyment.

This enables the client to sort out the elements which are strong *in both respects*. These will be the strongest for advertising and selling purposes since the product will live up to its promise particularly well in these instances, thus reinforcing what favorable word of mouth there is.

If a picture badly misses in its presentation of an element for which anticipated enjoyment was high, it may be considered the wisest decision to avoid emphasis on this item in the advertising.

An unforeseen aspect of the picture may turn out to have high enjoyment. In such a case it will be an exploitable element, particularly in the support it lends to favorable word of mouth.

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5 A breakdown of enjoyment by population groups complements the want-to-see market breakdown findings reported in the Market Analysis and can assist in the selection of advertising media and ad copy.

The want-to-see breakdown by groups indicates the easiest to sell market and the market most difficult to sell.

The principle of selling first where interest is greatest would indicate emphasis on the highest want-to-see groups.

However, it is frequently found that a group or groups where the want-to-see is lowest is where enjoyment is relatively high. In such a case emphasis on these groups will pay off in favorable word of mouth and larger subsequent audiences. Therefore, both enjoyment analysis by groups and want-to-see analysis by groups is necessary for most efficient planning of advertising.

Occasionally it will be found that the enjoyment of the don't want-to-see group is higher than that of the want-to-see group. In such an eventuality the preview provides the easiest means of determining what about the picture appeals to those not drawn by its title, cast or story -- in this case a most valuable group to attract because of the exceptional word of mouth to be expected from them if they see the picture.

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FINDINGS IN ARI'S
PREVIEW OF
"NIGHT SONG"

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SUMMARY OF THE FINDINGS

1. Word of Mouth will be less favorable than for the average "A" picture.

2. The picture's music and the performances of Carmichael and Barrymore stand out as most enjoyed.

3. Reaction to the picture should be most favorable among youngsters 12 to 17.

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1. WORD OF MOUTH FOR *"NIGHT SONG"* WILL BE LESS FAVORABLE THAN WORD OF MOUTH FOR THE AVERAGE CLASS "A" PICTURE.

FINDINGS INDICATE THE PICTURE'S *EFFECTIVE* WANT-TO-SEE WILL BE ABOUT TWO POINTS LESS THAN THE CURRENTLY OBTAINED 59.

The Data On Which These Conclusions Are Based Appear On The Next Three Pages.

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AUDIENCE ENJOYMENT BELOW AVERAGE

After the picture was shown, the audience was given a list of seven statements ranging from very favorable to very unfavorable and was asked to select from these the one statement which best described their enjoyment of this picture. The statements are listed below, followed by the per cent of the audience who selected each as best applying to *NIGHT SONG*. The per cent who select each statement in the case of the average class "A" picture is given as a comparison.

	THIS PICTURE %	THE AVERAGE CLASS "A" %
It's the MOST enjoyable movie I've seen in a long time.	11	16
It's one of the most enjoyable movies I've seen in a long time.	21	27
I enjoyed it somewhat more than most movies I see.	31	23
I enjoyed it about as much as most movies I see.	21	18
I enjoyed it somewhat less than most movies I see.	7	12
It's one of the least enjoyable movies I've seen in a long time.	6	3
It's the LEAST enjoyable movie I've seen in a long time.	3	1
	100	100
ENJOYMENT RATING (weighted average)*	4.8	5.0
INDEX OF ENJOYMENT**	96	100

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* Giving the most favorable of the seven statements a weight of seven, the next most favorable a weight of six,,etc.

** Ratio of picture's enjoyment rating to enjoyment rating of average class "A" picture.

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THE PICTURE FAILS TO LIVE UP TO EXPECTATIONS

Another device used by ARI to measure audience reaction is designed to compare audience anticipation before seeing the picture with audience enjoyment after having seen it. It consists of two parallel rating scales; one for use before the audience sees the picture and one for use after it has seen the picture. This is to provide a more precise index of audience enjoyment for those pictures which have an abnormal relationship between anticipation and realized enjoyment.

A case in point would be a picture with exceedingly high anticipation which, though producing high enjoyment, did not quite measure up to audience expectations. The word of mouth for such a picture is not usually as effective as the word of mouth for a picture which by reason of its title, cast and story has a low anticipation but shows a high enjoyment. The latter situation will produce striking results in terms of increased want-to-see as the picture plays off, if it plays off slowly, and attains high penetration.

Likewise, on the negative side, below average enjoyment if accompanied by comparable anticipation does not produce as great a decline in want-to-see as when enjoyment is below anticipation.

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In the case of *NIGHT SONG*, the audience's *anticipated* enjoyment (or *intensity* of want-to-see) was above average. Therefore, since the picture's enjoyment was below average, the audience's enjoyment did not live up to their expectations.

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Index of Enjoyment	**96**

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2. ELEMENTS OF THE PICTURE MOST ENJOYED ARE ITS MUSIC AND THE CHARACTER PLAYERS.

   THE CHIEF CRITICISMS OF THE FILM ARE THAT ITS PACE IS SLOW AND THE SITUATIONS ARE NOT HANDLED IN A REALISTIC AND CONVINCING MANNER.

The Data On Which These Conclusions Are Based Appear On The Following Pages.

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THE PICTURE'S MUSIC LEADS IN AUDIENCE ENJOYMENT

The music lived up to audience anticipations and was the audience's leading choice for the picture's most enjoyable element.

It will be recalled that in the Market Analysis it was reported the picture's music was the leading reason given for the appeal of the best selling approach, and was the second most attractive aspect of each of the other three approaches tested.

Even some persons who found the story uninteresting felt that the quality of the music and the inclusion of good musicians made the picture worthwhile.

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PARTS OF THE PICTURE ANTICIPATED AS MOST ENJOYABLE

The results of four story-cast want-to-see tests were reported in the Market Analysis for this picture.

The "general" approach contributed most to the picture's want-to-see. The chief reasons given for liking this synopsis of the subject matter were, in order of frequency of mention:

1. **Music, about a musician.**
2. **The girl's role, her character, double role, posing as blind.**
3. **Blindness, achievements of a blind person.**

Note that music was the leading reason given for liking this approach to the subject matter. It was the second most appealing feature of the other three approaches tested.

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PARTS OF THE PICTURE RECALLED AS MOST ENJOYED

1. Concerto with Rubinstein
2. Reunion of Dan and Mary at end
3. Music and composing scenes
4. Scenes with Carmichael, particularly where he sings of the Black Widow

Note that the sequence of the concert at Carnegie Hall, the music and composing scenes, and the Carmichael song are three of the four parts of the picture recalled as most enjoyed.

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SCENES ENJOYED MOST DURING THE SHOWING OF THE PICTURE AS RECORDED BY THE PROFILE MACHINE

1. Concerto with Rubinstein
   Enjoyment is sustained but reaches a peak when the music brings to Dan recollections of Mary and her contributions to his success.

2. Final scene - Dan sees Cathy and Mary are one

3. Willey's efforts at painting just before news comes of Dan winning the contest

4. Chick "teaching" Willey to play gin rummy

Note that the Rubinstein concerto was high in enjoyment on the profile curve as well as in scenes recalled as most enjoyed after the finish of the picture.

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"ENJOYABLE MUSIC" MOST FREQUENT SELECTION ON THE WORD LIST

To get an idea of the kinds of words movie-goers will use in describing this movie to their friends, ARI asked each audience member after the preview to select from a 200-word list those words which they thought best applied to *NIGHT SONG*.

The list is composed of words which people commonly use in describing motion pictures to their friends.

"Enjoyable music" is one of them and it was chosen by 69 per cent of the audience to lead the list.

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HOAGY CARMICHAEL AND ETHEL BARRYMORE MOST ENJOYED PLAYERS IN THE PICTURE

In the Market Analysis it was shown that Hoagy Carmichael is the picture's *second* strongest player in marquee value, except among older movie-goers and infrequent movie-goers where Ethel Barrymore was the picture's second strongest player.

In the Preview Analysis we find that *Hoagy Carmichael is the picture's most enjoyed player and Ethel Barrymore is second.*

This does not mean that Hoagy Carmichael and Ethel Barrymore surpass or equal Dana Andrews' drawing power. He is by far the strongest *draw* among the picture's players. However, the high audience enjoyment of Carmichael and Barrymore indicates that as the picture plays and gets word-of-mouth, they will become a more and more important part of the picture's drawing power and will solidify their position as ranking second and third in the picture's cast.

On the next page is a table showing each principal player's audience enjoyment as compared with their marquee value.

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PLAYERS ESPECIALLY ENJOYED

PLAYER	PREVIEW ENJOYMENT*	MARQUEE VALUE**
Hoagy Carmichael	60	17
Ethel Barrymore	57	12
Dana Andrews	35	35
Merle Oberon	20	11

The striking popularity of Hoagy Carmichael in this particular picture is indicated by the fact that he was enjoyed considerably more than Dana Andrews, even among girls 12 to 17 in which group Andrews is the third most popular actor in Hollywood.

Enjoyment of players in *NIGHT SONG* among girls 12 to 17 is shown below:

	PER CENT
Hoagy Carmichael	64
Ethel Barrymore	56
Dana Andrews	44
Merle Oberon	24

---

* Preview enjoyment is the percentage of the preview audience who say they especially enjoyed the players in *this* movie.

** A player's marquee value is the percentage of a national cross-section of movie-goers who say that seeing the player's name on a theater marquee would make them want to buy a ticket.

Thus, marquee value measures drawing power in general, whereas preview enjoyment denotes liking of the players in the particular roles of a specific movie.

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MORE NEGATIVE WORDS SELECTED AS DESCRIPTIVE OF *"NIGHT SONG"* THAN ARE ORDINARILY OBTAINED

The 200-word list from which previewers are asked to select the words they think apply to the movie consists of an equal number of positive and negative words. As would be expected because of the quality of the product, movie-goers tend to select more positive words on the average than negative words. Therefore, to accurately evaluate the results it is necessary to compare the words selected to describe *NIGHT SONG* with those chosen for the average picture.

When such a comparison is made for *NIGHT SONG*, negative words such as "dragged out," "slow moving," "artificial," "not convincing" stand out. This is shown in the table on the following page.

WORDS SELECTED FROM 200-WORD LIST

(Ranked According To Greater Frequency
Of Mention For **NIGHT SONG** Than For The Average)

- Negative Words In Italics -

	PER CENT MENTIONING WORD IN DESCRIBING:		
WORD SELECTED	"NIGHT SONG"	AVERAGE PICTURE	PLUS IN CASE OF "NIGHT SONG"
ENJOYABLE MUSIC	69	23	+46
DRAGGED OUT	*37*	*13*	*+24*
*SENTIMENTAL**	*44*	*21*	*+23*
SLOW-MOVING	*30*	*10*	*+20*
TOUCHING	39	20	+19
ARTIFICIAL	*31*	*12*	*+19*
TOO LONG	*27*	*9*	*+18*
SYMPATHETIC	22	7	+15
NOT CONVINCING	*24*	*10*	*+14*
ARTISTIC	30	17	+13
FAR-FETCHED	*27*	*14*	*+13*
BOGS-DOWN	*20*	*7*	*+13*
AWKWARD	*19*	*6*	*+13*
DRAMATIC**	49	37	+12
EMOTIONAL**	45	33	+12
NOT REALISTIC	*26*	*15*	*+11*
INSPIRATIONAL	22	12	+10
BORING	*17*	*7*	*+10*
SUPERFICIAL	*14*	*4*	*+10*

---

* Comments of two-thirds of those choosing this word indicated that its connotations were negative, implying the idea "too sentimental."

** Comments with these words indicate that they cannot be classed either positive or negative.

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MALES AND MOVIE-GOERS 18 TO 30 SELECT LARGEST NUMBER OF NEGATIVE WORDS

A breakdown of the audience by sex and age shows males and movie-goers 18 to 30 years old are more likely to select unfavorable words to describe the picture than are females and other age groups.

Many more males than females select "absurd", "awkward", "bogs down", "choppy", "dull", etc., whereas females are inclined to feel the picture "holds interest", is "honest", "relaxing", and "well-acted".

The 18 to 30 age group leads in selection of such words as "awkward", "artificial", "dragged out", "far-fetched", etc.

The older age group are impressed by the "fine photography" and "educational" value, but find the picture "monotonous".

Those 12 to 17 find the picture most "entertaining", "exciting", "different", "realistic" and "sincere". While all groups praised the music, the teen-agers stand out in their almost unanimous enjoyment of it.

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3. MORE FAVORABLE WORD OF MOUTH WILL BE OBTAINED FROM YOUNGSTERS 12 to 17 THAN FROM ANY OTHER GROUP.

The Data On Which This Conclusion Is Based Appear On The Next Two Pages.

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ENJOYMENT BELOW AVERAGE EXCEPT AMONG TEEN-AGERS

Audience enjoyment of *NIGHT SONG* was below average among all major audience groups excepting movie-goers 12 to 17 years of age.

Enjoyment was somewhat higher among female movie-goers than among males, and higher among the lower income group than among upper incomes.

Despite the fact the 12 to 17's do not constitute one of the top want-to-see groups, they will contribute the most favorable word of mouth and therefore are one of the most important groups to sell.*

---

* The strongest selling point for this group is Dana Andrews who ranks third among actors for girls 12 to 17.

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MARKET BREAKDOWN OF ENJOYMENT AND WANT-TO-SEE

		MARKET WANT-TO-SEE	INDEX OF ENJOYMENT (SEVEN PT. SCALE)
TOTAL		59	96
MALES		49	93
FEMALES		68	98
AGES:	12-17	55	105
	18-30	58	94
	31-up	63	93
INCOMES:	Upper and Middle	63	93
	Lower	56	99
FREQUENCY OF ATTENDANCE:			
	Less Than Once a Week	61	95
	Once a Week	58	99
	More Than Once a Week	58	95
Wanted To See The Picture			97
Didn't Want To See It			94

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APPENDIX

DETAILED FINDINGS
ON PREVIEW BALLOT

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QUESTION 1: PLEASE FILL IN THIS THERMOMETER UP TO THE POINT OPPOSITE THE STATEMENT THAT BEST INDICATES YOUR ENJOYMENT OF THE MOVIE YOU'VE JUST SEEN.

	THIS PICTURE %	THE AVERAGE CLASS "A" %
It's the MOST enjoyable movie I've seen in a long time.	11	16
It's one of the most enjoyable movies I've seen in a long time.	21	27
I enjoyed it somewhat more than most movies I see.	31	23
I enjoyed it about as much as most movies I see.	21	18
I enjoyed it somewhat less than most movies I see.	7	12
It's one of the least enjoyable movies I've seen in a long time.	6	3
It's the LEAST enjoyable movie I've seen in a long time.	3	1
	100	100
ENJOYMENT RATING (weighted average)*	4.8	5.0
INDEX OF ENJOYMENT**	96	100

---

* Giving the most favorable of the seven statements a weight of seven the next most favorable a weight of six, etc.

** Ratio of picture's enjoyment rating to enjoyment rating of average class "A" picture.

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QUESTION 2: WHAT PARTS OR SCENES OF THE MOVIE DID YOU ENJOY MOST?

		PER CENT
Concert scene - Rubinstein		34
Ending		21
Music		16
Actual music	11	
Composing of music	5	
Hoagy Carmichael		12
All parts with Carmichael	6	
Carmichael's song	6	
Fishing scene		5
First scene - night club		5
Ethel Barrymore scenes		5
Scenes with two blind people together		5

(Other scenes mentioned were widely scattered)

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SCENES ENJOYED MOST DURING THE SHOWING OF THE PICTURE AS RECORDED BY THE PROFILE MACHINE

1. Concerto with Rubinstein

2. Final scene - Dan sees Cathy and reaction

3. Willey and Chick play cards

4. Cathy: "Have you heard from Chick or anybody?"

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QUESTION 3: WHAT PARTS OR SCENES OF THE MOVIE DID YOU ENJOY LEAST?

Opening Scenes	26%

This is the only part mentioned by a significant portion of movie-goers.

No other parts were mentioned by more than 4 per cent of previewers.

	PER CENT
Concert	4
Ending	4
Music - too long, poor, etc.	4
Night club scene	3
Composing scenes	3

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PARTS LEAST ENJOYED DURING THE PICTURE AS RECORDED BY PROFILE MACHINE

1. First fifteen minutes.

2. Scene in which Dan first refuses to enter contest.

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QUESTION 4: WERE THERE ANY PARTS WHERE THE MOVIE SEEMED TO DRAG? WHICH ONES?

	PER CENT
No parts	41
Beginning	19
Concert	8
Music	3
Convalescent period	2
Composing scenes	2
Dan brooding over blindness	2

(Other mentions were widely scattered.)

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QUESTION 5: WERE THERE ANY PLAYERS YOU ESPECIALLY ENJOYED?

	PER CENT
Hoagy Carmichael	60
Ethel Barrymore	57
Dana Andrews	35
Merle Oberon	20
Rubinstein	3

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QUESTION 6: WERE THERE ANY *NEW PLAYERS* (OR PLAYERS WHO HAD MINOR PARTS) YOU ESPECIALLY *ENJOYED* WHOM YOU WILL LIKE TO SEE HAVE BIGGER PARTS IN OTHER MOVIES?

	PER CENT
Hoagy Carmichael	11

No other player was mentioned by any significant portion of previewers.

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x

QUESTION 7: WERE THERE ANY PLAYERS YOU ESPECIALLY *DISLIKED?*

Merle Oberon	5%

No other player was mentioned by any significant proportion of previewers.

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QUESTION 8: DO YOU USUALLY TELL YOUR FRIENDS ABOUT MOVIES YOU SEE?

Yes - 94%

QUESTION 9: DO YOU INTEND TO TELL YOUR FRIENDS ABOUT THE MOVIE YOU'VE JUST SEEN?

Yes - 96%

QUESTION 10: WILL YOU TELL YOUR FRIENDS IT IS AN ENJOYABLE PICTURE AND WORTH SEEING OR WILL YOU ADVISE THEM NOT TO SEE IT -- OR WHAT?

	NIGHT SONG %	AVERAGE PICTURE %
Enjoyable and worth seeing	58	69
Not particularly enjoyable but worth seeing	22	19
Advise not to see	20	12

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ARI Case Histories, Vol. I - "The Jolson Story"

ARI CASE HISTORIES

Volume I

THE JOLSON STORY

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By

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FOREWORD

Audience Research, Inc. is a market research company. Its President and Director of research, Dr. George H. Gallup, founded it eleven years ago to specialize in the study of motion pictures. Since then it has added clients in the radio and book publishing fields and has recently entered another field -- television.

A complete description of the work done by Audience Research would be a herculean task, not only in the writing but in the reading. A more dramatic and more readable method of description is the case history. This volume is the first of a planned series. Well known, recent pictures have been selected and each volume in the series will be devoted exclusively to the detailed story of ARI research on each individual picture. No one volume will tell all of what ARI can do. But each one will serve as an excellent example of what was actually done for a specific picture.

The Jolson Story has been selected as subject matter for the first case history. *The Jolson Story* was selected for several reasons. It is, perhaps, the most sensationally successful picture of all time because so little was expected of it by the motion picture industry in general. When its success burst upon the industry everyone was amazed -- everyone except those in Columbia and Audience Research who knew in advance what was going to happen. The picture was the most enjoyed of the year. Its advertising campaign was of the best and most efficient. The executives in Columbia who were responsible for its production, advertising and distribution had recognized from the very start the possibilities in the picture and had utilized the specialized services of Audience Research far in advance to help them evaluate their property and to discover and help them solve the problems which it presented.

This is one of the few cases where there was scarcely a false step made in the way the picture was handled. Part of the reason for that is Audience Research.

This volume is an account of how Columbia executives utilized Audience Research service to their great advantage.

The plan in presenting this history follows a chronological pattern. Each chapter is devoted to a simple report. At the beginning of each chapter is text which describes the problem, summarizes the important findings as reported, and offers what interpretation is considered necessary. The second half of each chapter consists of the actual report which was delivered to Columbia executives. Thus, the reader can devote himself to the narrative story as it appears in the text, or he can follow the case history through the reports alone.

All reports were written by or under the direct supervision of Paul K. Perry. Text is by James L. Wolcott.

NOTE

Audience Research reports are masterpieces of understatement. They are deliberately designed to be so. The reason for this is obvious. Audience Research people are not familiar with the specific problems and daily confidential matters which face the executives of Audience Research clients. Only in certain cases is it necessary that Audience Research be fully informed with respect to the purposes of certain reports and the ultimate use of the information which they furnish.

Just as Time Magazine deliberately departed from the usual method of reporting the news through its formula of an orderly and departmentalized presentation, so does Audience Research deliberately maintain a dry and factual style in its reports which are as far removed from the superlatives of motion picture language as possible.

The reports are meant to be used as a basis for executive judgment and only insofar as the facts themselves do so are they intended to influence decisions made by the operating executives of the motion picture companies.

Therefore, whenever the reader finds himself tending to wonder at the dispassionate language and seemingly insulated viewpoint which he may run across in an ARI report, let him remember that this point of view is a deliberate policy of Audience Research.

CHAPTER I

In the summer of 1945 Audience Research received its first assignment from Columbia for a picture which was referred to as the "Jolson Property." It was an order for a title test. The title was *Minstrel Boy*. This was the first work done specifically for this picture.

It was not a particularly auspicious start.

On August 14, 1945 ARI delivered its report. The first words in the report were:

"This title has an Index of Audience Acceptance of 87."

This figure of 87 was the total, or over-all, rating which ARI assigns to each title after conducting surveys of a nationwide cross-section of movie-goers. It is a figure based on an Index of 100 as average for all titles tested by ARI. This means that for every 100 movie-goers attracted to the box office by the average title, 87 will be attracted by the title *Minstrel Boy*.

Of the various audience groups whose reactions are reported in all ARI reports, not one of those groups came up to average in its acceptance of this title. The title was particularly weak among all movie-goers between the ages of 18 and 30, especially women. It was most popular among men and boys, movie-goers who attend less than once a week, children between the ages of 12 and 17 and people over 31 years old but it was not up to average in any group.

The implications of the title did describe fairly accurately the planned picture, however. Slightly over half of the movie-goers thought it would be a musical or a minstrel show. About a quarter of them thought it would be a life story of someone who becomes famous. Fourteen per cent thought it would be a story about colored singers or dancers and scattered replies included: "Comedy," "About the South," "About show business," "Soldiers," "Vaudeville," "Love," and "Knights of old."

The following table gives the Index of Acceptance for each major audience group.

		INDEX OF ACCEPTANCE (AVERAGE = 100)
TOTAL		87
MALES		94
FEMALES		83
AGES:	12-17	91
	18-30	80
	31-up	96
INCOMES:	Upper and Middle	85
	Lower	89
FREQUENCY OF ATTENDANCE:		
	Less Than Once a Week	93
	Once a Week	81
	More Than Once a Week	89

On the basis of this information, although the title fit the picture's general subject matter, it was rejected as a possibility.

The next assignment received by ARI on this picture was another title test.

TITLE TEST
of
MINSTREL BOY
August 14, 1945

When *Minstrel Boy* was announced as the title for Columbia's Al Jolson film, ARI initiated surveys of a nationwide cross section of movie-goers to determine how effective that title will be in attracting movie-goers to the box office.

INDEX OF AUDIENCE ACCEPTANCE

This title has an Index of Audience Acceptance of 87. The average Index for all titles tested by ARI is 100. This means that for every 100 movie-goers attracted to the box office by the average title, 87 will be attracted by *Minstrel Boy*.

The title appeals most to the following audience groups:

a. Men and boys

b. Movie-goers between the ages of 12 and 17 and over 31 years old.

c. Movie-goers who attend less than once a week (infrequent movie-goers).

The title appeals least to these audience groups:

a. Movie-goers between the ages of 18 and 30

b. Women, particularly those between 18 and 30

The following table gives the Index of Acceptance for each major audience group. The average for each group is 100.

	INDEX OF ACCEPTANCE
TOTAL	87
MALES	94
FEMALES	83
AGES: 12-17	91
18-30	80
31-up	96
INCOMES: Upper and Middle	85
Lower	89
FREQUENCY OF ATTENDANCE:	
Less Than Once a Week	93
Once a Week	81
More Than Once a Week	89

IMPLICATIONS OF THE TITLE "MINSTREL BOY" TO MOVIE-GOERS

The most striking characteristic of movie-goers' reaction to the title is that there is substantial agreement between movie-goers who are attracted by the title and those who are not.

When asked what a movie titled *Minstrel Boy* would be about, the following replies were given:

A musical or minstrel show - 51 per cent of movie-goers.

Life story of someone who becomes famous - 24 per cent of movie-goers.

A story about colored singers, dancers, etc. - 14 per cent of movie-goers.

Other replies included "comedy," "about the South," "about show business," "soldiers," "vaudeville," "love," and "knights of old."

END OF REPORT NO. I

CHAPTER II

In November, 1945, the month production started on the picture, Columbia ordered a test of the title *The Al Jolson Story*.

On December 6, Columbia was notified that this title had a rating of 128, placing it among the *top ten per cent* of all the hundreds of titles tested by ARI.*

This was dramatic evidence of the subject matter's drawing power since *nearly all movie-goers interviewed had heard of Al Jolson and had a good idea of what the picture would be about just from hearing the title.*

The rating of the title by audience groups is as follows. It is above average everywhere and particularly strong among older people, infrequent movie-goers and men.

	INDEX OF ACCEPTANCE (AVERAGE = 100)
TOTAL	128
MALES	141
FEMALES	117
AGES: 12-17	110
18-30	120
31-up	159
INCOMES: Upper and Middle	133
Lower	124
FREQUENCY OF ATTENDANCE:	
Less Than Once a Week	146
Once a Week	131
More Than Once a Week	111

---

* ARI estimates that, in film rental, the title *The Al Jolson Story* was worth a minimum of $340,000 more than *Minstrel Boy*. The difference between *Minstrel Boy* and *The Al Jolson Story* was 41 points of title rating and 6 points of Want-to-see, or $340,000, which is a minimum figure.

The fact that the title has a total rating so far above average is highly important, but of extreme significance is the fact that older people and infrequent movie-goers liked it even better than the other groups. This strong appeal to the now famous "untapped market" is part of the story behind the success of the picture.

Those people who do not attend movies regularly are not lured into theatres by many pictures. The appeal of those few pictures each year which do attract the infrequent movie-goers is therefore particularly valuable. Discovery of the tremendous potential in this title, with its accurate story implications, at this early stage was an important piece of information which not only confirmed Columbia's faith in the picture, but implied a greater potential than was suspected.

TITLE TEST
of
THE AL JOLSON STORY
December 12, 1945

SUMMARY

The Index of Audience Acceptance for the title *The Al Jolson Story* is 128.

(1) The average Index for all titles tested by ARI is 100. An Index of 128 places the Columbia title *The Al Jolson Story* in the *top 10 per cent* of all titles tested by ARI.

(2) The title is well above average in *every* major audience group. The title is especially strong with:
   (1) Ages 31-up
   (2) Infrequent movie-goers
   (3) Males

(3) Eighty per cent of all movie-goers interviewed thought the picture would be about Al Jolson's *life*. About one-third of those who thought the movie would be about Al Jolson's life *also* mentioned more specific aspects. The majority of these more specific guesses mentioned music or show business or "rise to fame," with little mention of comedy.

ACCEPTANCE AMONG AUDIENCE GROUPS

The Index of Audience Acceptance for the major audience groups follows:

TOTAL	128
MALES	141
FEMALES	117
AGES: 12-17	110
18-30	120
31-up	159
INCOMES: Upper and Middle	133
Lower	124
FREQUENCY OF ATTENDANCE:	
Less Than Once a Week	146
Once a Week	131
More Than Once a Week	111

The table shows that the title is above average in every major audience group.

The title is particularly strong with:

Ages 31-up
Upper and middle income group
Males
Infrequent movie-goers

The 12-17 age group has the lowest Index of Acceptance.

WHAT THE TITLE MEANS TO THE MOVIE-GOER

Movie-goers who said they would like to see a movie with the title *The Al Jolson Story* gave the following answers as to what they thought the picture would be about:

1. About Al Jolson's life. 80%
    - (a) Mentioned life *only* 49%
    - (b) Mentioned life and the following 31%

Musical	*6%*
Show business, theatre, vaudeville	*4%*
His rise to fame	*3%*
Plays he has done	*2%*
His start	*2%*
His career	*2%*
His radio program	*2%*
A singing picture	*2%*
As a comedian	*2%*
His life when a kid	*1%*
Story behind one of his songs	*1%*
His first talking picture	*1%*
Something funny	*1%*
Singing story of his life	*1%*
Sonny boy	*1%*
	31%

2. No reference to Jolson. 19%

Musical	6%
Comedy	4%
Biography of a man	3%
Love story	1%
Songs	1%
Sympathetic play with a lesson	1%
Gangsters	1%
Racing, speedways	1%
About a comedian	1%
	19%

3. Never heard of him. 1%

Movie-goers who said they would *not* like to see a movie with the title *The Al Jolson Story* were asked what they thought the picture would be about. Their replies are as follows:

1. About Al Jolson's life. 80%

(a) Mentioned life *only*	49%
(b) Mentioned life *and* the following	31%

Musical	*7%*
His radio program	*4%*
Songs he made famous	*4%*
Life with music	*2%*
Life on the stage	*2%*
Colored picture with Jolson	*2%*
About the singer	*2%*
Mammy singing	*2%*
How he made a success	*2%*
Singing	*2%*
Dancing	*2%*
	31%

2. No reference to Jolson. 15%

Comedy	4%
About war or war hero	4%
Funny, stage plays, singing	2%
Vaudeville	2%
Hard luck story	2%
Dancing	2%
	15%

3. Don't know 5%

END OF REPORT NO. 2

CHAPTER III

In December, 1946, Columbia ordered a test of the subject matter or story idea of the Jolson property.

The purpose of the test was not to help Columbia decide whether to make the picture or how to make the picture. That decision obviously had already been made some time before. The test was ordered by the advertising department and one of its obvious purposes was to evaluate the subject matter from the point of view of the advertising. The title had implied a likeable and appealing story to movie-goers who heard it. Confirmation of this high rating implication was desired and a more precise measurement of the subject matter's appeal to the public was sought through the use of the subject matter test.

The first week in January ARI delivered its report. And full confirmation was obtained of the implication of the high title rating.

The subject matter was found to have a rating of 132, placing it among the top 10 per cent of all stories tested by ARI. This means that for every 100 persons who are attracted by the average picture's subject matter, 132 were attracted by that of *The Jolson Story*. Furthermore, it was found to be well above average in every major audience group, being especially strong among movie-goers over 30, upper and middle income movie-goers, and among frequent movie-goers.

This very favorable report was based on movie-goers' reactions to the following short synopsis of the story:

> The life story of Al Jolson, famous screen, radio and Broadway entertainer. How he ran away from home at 12 and became a blackface minstrel singer. Reconciled at home, he stars in many Broadway musicals. What happens when Al falls in love with Julie, beautiful Ziegfeld star, and goes to Hollywood to make the first full-length movie with dialogue -- THE JAZZ SINGER.

The following table gives the Index of Acceptance for each major audience group:

TOTAL		132
MALES		136
FEMALES		129
AGES:	12-17	112
	18-30	126
	31-up	150
INCOMES:	Upper and Middle	144
	Lower	122
FREQUENCY OF ATTENDANCE:		
	Less Than Once a Week	137
	Once a Week	129
	More Than Once a Week	126

Obviously no attempt is made in this type synopsis to furnish more information than is usually available to a ticket-buyer when he steps up to the ticket window and puts his money down to buy a ticket. In fact this limitation is deliberate. Many ticket buyers know less than this about some pictures they see. Many pictures would do bigger business if the movie-going public knew more about the subject matter. Some would do less.

But, on the average, the amount of information available to movie-goers through publicity, advertising, exploitation, and word-of-mouth is seldom more than is contained in a synopsis of this type.

Whenever there is such appealing story material, it is of obvious advantage to know it in advance and prepare to exploit it fully.

This is especially important knowledge in view of the fact that the picture had a cast of (at that time) low marquee value.

Although a majority of movie-goers reacted to the story in terms of Jolson's personality, two out of three of those who found the story appealing mentioned other elements such as the music, singing, and entertainment. Younger movie-goers were attracted primarily by the musical implications. The evidence was now clear that Columbia had a property with great drawing power.

Particularly encouraging was the uniformly high strength in all of the principal segments of the movie audience. Particularly striking was the story's rating of 150 among older movie-goers (over 30). An index of 150 indicates the story ranked among the top one per cent for these people. Here was further evidence that Columbia was in possession of a remarkable grosser. Every top grossing picture must have great appeal among those people who don't often go to the movies in addition to strong appeal among regular movie-goers. Regular movie-goers will assure regular business for the regular, or average, picture. But the "untapped market" is the key to great success, and the subject matter of *The Jolson Story* provided one of the keys to that "untapped market."

MOVIE-GOERS' ACCEPTANCE
OF THE STORY IDEA
of
THE AL JOLSON STORY
(without cast)

COL-46-2

January 8, 1946

SUMMARY

The Index of Audience Acceptance for the story without cast of *The Al Jolson Story* is 132.

1. The average Index for all stories tested without cast by ARI is 100. An Index of 132 places this Columbia story in the *top 10 per cent* of all stories tested by ARI.

2. The story is well above average in *every* major audience group. The story is especially strong with
   - (1) Ages 31-up
   - (2) Upper and middle income group
   - (3) Infrequent movie-goers

3. A majority of movie-goers reacted to the story in terms of Jolson's personality. However, 68 per cent of those who were attracted to the story mentioned other elements such as the biographical aspects, music, singing and entertainment. Younger movie-goers are attracted to the story principally because of the musical implications. A majority of movie-goers who are not attracted to the story express themselves as disliking Jolson. A considerable proportion of the younger movie-goers who are not attracted to the story idea object to the plot of the story.

ACCEPTANCE AMONG AUDIENCE GROUPS

The Index of Audience Acceptance for the major audience groups follows:

TOTAL	132
MALES	136
FEMALES	129
AGES: 12-17	112
18-30	126
31-up	150
INCOMES: Upper and Middle	144
Lower	122
FREQUENCY OF ATTENDANCE:	
Less Than Once a Week	137
Once a Week	129
More Than Once a Week	126

The story idea is especially strong among:

Ages 31-up
Upper and middle income group
Movie-goers who attend less than once a week

The story idea is least attractive to the 12-17 age group although still above average.

ELEMENTS OF THE SUBJECT MATTER WHICH ATTRACT MOVIE-GOERS

Movie-goers to whom the story appeals are attracted by the following story elements.

	PER CENT OF MOVIE-GOERS WHO ARE ATTRACTED TO THE STORY
Jolson	65
The biographical aspects	28
The music	22
Familiarity with Al Jolson	13
Jolson's singing	14
Type of picture	6
Good entertainment	2
Miscellaneous	2

When the comments of movie-goers are analyzed by age, the results show that the higher than average acceptance for the story by the 12 to 17 age group comes largely from their attraction to the musical aspects of the story.

Movie-goers who are not attracted by the story largely object to Jolson himself, although among the 12-17 age group, the principal objection was to the "plot" of the story.

Here is the description of the picture idea used in the test:

> The life story of Al Jolson, famous screen, radio and Broadway entertainer. How he ran away from home at 12 and became a blackface minstrel singer. Reconciled at home, he stars in many Broadway musicals. What happens when Al falls in love with Julie, beautiful Ziegfeld star, and goes to Hollywood to make the first full-length movie with dialogue-- *The Jazz Singer*.

END OF REPORT NO. 3

CHAPTER IV

Immediately following the assignment to test the story idea, Columbia ordered these additional surveys:

> A Market Want-to-see Test.
>
> A survey to determine the extent to which movie-goers thought that Al Jolson himself would appear in the picture even though he was not billed in the cast.
>
> A survey to determine the extent to which movie-goers thought the picture would be a "serious life story" or a "musical."

The reports resulting from these assignments contained the first information directly concerned with the selling and advertising problems which confronted those distribution departments.

Audience Research's Want-to-see test is designed to measure the appeal or drawing power of a picture's cast, title and story idea *in combination*. It was known that the cast had little drawing power. The title had been found to be exceptionally strong. The story idea had tested unusually high - and highest among the hard-to-get infrequent movie-goers. Now, the need was to know what those elements in combination were worth. Average movie-goers buy pictures more on the basis of cast than for title or subject matter. The star system is firmly established for a definite reason. And *The Al Jolson Story* (as it was titled then) had practically no cast from a box office point of view. Therefore, before any large commitments were made, it was important for Columbia to know what the picture as a *picture* was worth. Could the strong title and subject matter compensate for the unknowns in the cast?

Following its standard procedure, ARI measured the Want-to-see of the title and cast alone as well as the Want-to-see of the title, cast *and* story theme. The reason for these two types of Want-to-see measurements is that only a portion of the movie-going public is familiar with a picture's story or subject matter when they buy a ticket. In other words, many people make their decision to buy a ticket on the basis of the cast and title alone. Therefore, ARI measures the Want-to-see among those who know only the title and cast, and the Want-to-see among those who know the title, cast, and story. The story information contained in most advertisements and publicity material is not detailed. It can almost always be conveyed by a line of copy not exceeding twelve or fifteen words. Those words are descriptive of the normal advertisement's implications - either through title, illustration and copy - or copy alone.

In the case of *The Al Jolson Story,* the title itself had such strong and definite story implications that there was not as much difference between the two Want-to-see ratings as might have been the case otherwise. This was expected, of course, but it was desired to discover how much more, if any, could be added to the Want-to-see of title and cast by the inclusion of more specific story information.

The two cards containing the Want-to-see "billings" are reproduced:

WANT-TO-SEE CARD WITH TITLE, CAST AND STORY LINE

THE AL JOLSON STORY

In Technicolor

Starring

LARRY PARKS

EVELYN KEYES, BILL GOODWIN

With

WILLIAM DEMAREST, LUDWIG DONATH
TAMORA SHAYNE

True Life Story of Al Jolson, screen, radio and musical entertainer.

WANT-TO-SEE CARD WITH TITLE AND CAST ONLY

THE AL JOLSON STORY

In Technicolor

Starring

LARRY PARKS

EVELYN KEYES, BILL GOODWIN

With

WILLIAM DEMAREST, LUDWIG DONATH
TAMORA SHAYNE

In January the ARI report was delivered. The two Want-to-see figures were reported, with their audience breakdowns. They are as follows:

	MARKET WANT-TO-SEE		
	CAST AND TITLE (IN TECHNICOLOR)	CAST - TITLE AND STORY THEME (IN TECHNICOLOR)	POINT GAIN OR LOSS
TOTAL	55	57	+ 2
MALES	63	61	- 1
FEMALES	51	55	+ 4
AGES: 12-17	49	56	+ 7
18-30	52	54	+ 2
31-up	66	62	- 4
INCOMES: Upper and Middle	53	56	+ 3
Lower	56	58	+ 2
FREQUENCY OF ATTENDANCE:			
Less Than Once a Week	59	59	0
Once a Week	54	58	+ 4
More Than Once a Week	52	54	+ 2

The picture's Want-to-see was just about average in spite of the low rating of the cast at the time of these tests. (Larry Parks was almost unknown, having a rating of only 2. Evelyn Keyes marquee rating was only 3.) When it is known that the average class A picture has a combined marquee rating for all cast members of about 35, it can be seen that the Want-to-see for *The Al Jolson Story* was very high for a picture with a combined marquee rating of 5. It reflected the tremendous drawing power of the title and the subject matter.

The two points difference between the Want-to-see without story line and the Want-to-see with story line was important for two reasons. First, there were about 65,000,000 people in the motion picture audience at that time. If two per cent of them changed from stay-at-homes to ticket-buyers, a substantial amount of money was involved. Second, the increase in Want-to-see due to additional story information being made available was very important from the point of view of the handling of the advertising. To quote from the report:

> "Our findings indicate that a story theme in which Al Jolson's role as a screen, radio and musical comedy *entertainer* is emphasized, materially *increases* the Want-to-see vote among the audience groups having the lowest Want-to-see for the picture."

Therefore, not only was it discovered that more information about the story attracted more people, but that it was advantageous to emphasize the musical comedy, entertainment aspects of the film.

Furthermore, analysis of the picture's appeal by audience groups showed it to have its highest Want-to-see among men, movie-goers over 30, and people who do not go to the movies so often. A comparison of the Want-to-see with and without story theme by audience groups showed that the Want-to-see of each of the lower Want-to-see groups was materially increased by story information.

On the average, one point increase in Want-to-see is worth about $50,000 to the producer. This picture was not average. It turned out to be far above it. Skillful application of the knowledge obtained from this Want-to-see report in the advertisements and in the distribution plans made the two points increase of Want-to-see reported by ARI worth a great deal more than the minimum $100,000 they would have been worth to the average picture given average handling.

In conclusion, Columbia Pictures' executives obtained the following information from the Want-to-see report:

1. Despite an unknown cast, the picture was equal to the average "A" feature.

2. The pattern of the Want-to-see among audience groups indicated clearly that the picture was potentially better than average, if a way could be found to exploit the saleable elements among the older and infrequent movie-goers.

3. Story information in the advertisements and publicity material was definitely advantageous.

4. Copy emphasizing the music and entertainment qualities of the film produced best results.

5. If the picture lived up to expectations among those who wanted to see it most, Columbia might have a top-grossing picture. The pattern of the Want-to-see among audience groups promised big business for the picture if it could be handled well.

Survey to determine the extent to which movie-goers thought Al Jolson would appear in the picture.

When Columbia ordered this survey, there was some fear on the part of Columbia executives that there would be widespread misapprehension that Al Jolson would actually appear in the picture. Since the plan was to have Larry Parks impersonate Jolson such a mistaken notion, if widely held, would be likely to create disappointment among large portions of the picture's audience. An early check on this possibility would enable Columbia to take special steps to guard against it if it were found to be true.

The report stated:

"Forty per cent of the movie-going public were found to believe that Al Jolson would appear in the picture in person, even though his name was not billed in the cast shown to them. This was strong evidence that steps needed to be taken to make clear in the advertising that Al Jolson would *not* be in the picture if a certain amount of audience disappointment was to be avoided."

Two obvious ways to avoid this disappointment were: to change the title and to exercise care that the advertisements and publicity delivered the desired messages to potential ticket buyers.

Both of these precautions were taken, as will be seen later.

Survey to determine the extent to which movie-goers thought the picture would be a "serious life story" or a "musical."

A regular part of all Want-to-see tests consists of questions designed to find out what kind of a picture movie-goers expect to see. It is just as important to the advertising man to know what type of picture the public thinks it is going to be as it is for him to know how much the public wants to see it. The ARI report stated:

"When movie-goers were questioned as to what type of picture *The Al Jolson Story* would be, the following results were obtained:

Serious life story	29%
Musical	71%

"The Want-to-see vote of movie-goers who thought it would be a musical was substantially higher than for those who thought the picture would be a more serious biographical story."

In other words, the movie-goer who thought *The Al Jolson Story* was a serious story about a man's career was less likely to buy a ticket to see it. On the other hand, if he thought it was a musical depicting the career of an entertainer; he was more likely to want-to-see the picture.

The advantages of this precise information at this early stage were obvious. The advertising campaign was already shaping up even before the picture was out of the sound stages. There was time for careful planning. As a result the advertisements were better than average and the campaign was most efficient.

MARKET WANT-TO-SEE TEST
of
THE JOLSON STORY
Col-46-4
January 16, 1946

Through a series of nationwide surveys of the movie-going public, ARI has measured the Market Want-to-see of *The Jolson Story* and who the people are who want to see it. This report presents the results of the surveys thus far complete, in which ARI measured

1. Market Want-to-see of
   - (a) the title and cast alone
   - (b) the title, cast and story theme
2. The extent to which movie-goers think that Al Jolson himself will appear in the picture even though he was not billed in the cast.
3. The extent to which movie-goers think the picture would be a "serious life story" or a "musical."

SUMMARY

1. The Market Want-to-see of *The Jolson Story* (under the title *The Al Jolson Story*) in Technicolor starring Larry Parks, Evelyn Keyes and Bill Goodwin is 55 when movie-goers know *only* the title and cast.
2. When in addition to title and cast, movie-goers know something about the *story* of the picture, the Market Want-to-see is 57.
3. The audience groups having the highest want-to-see in both tests are

   Males
   31 and up age group
   Infrequent movie-goers

4. Even though the over-all gain in want-to-see due to the story theme is not large, the want-to-see vote of each of the audience groups having the lowest want-to-see vote for the picture is materially increased.

5. Forty per cent of the movie-going public believe that Al Jolson will appear in the picture *in person*, even when his name is not billed in the cast.

6. Twenty-nine per cent of all movie-goers interviewed thought that *The Jolson Story* would be a serious biographical story, as compared to 71 per cent who thought the picture would be a musical. Those who guessed that the picture would be a musical have a higher want-to-see than those who did not.

THE PICTURE'S MARKET WANT-TO-SEE

The following market breakdown of the movie *The Jolson Story* starring Larry Parks, Evelyn Keyes and Bill Goodwin shows who the people are who are most likely to attend the movie when

a. Only the title, cast and in Technicolor is known

b. When movie-goers also know what the picture's about, in addition to title, cast and in Technicolor.

The average Market Want-to-see of "A" pictures at zero penetration is 56 for each audience group.

	CAST AND TITLE (IN TECHNICOLOR) %	CAST, TITLE AND STORY THEME (IN TECHNICOLOR) %	POINT GAIN OR LOSS
TOTAL	55	57	+ 2
MALES	63	61	- 2
FEMALES	51	55	+ 4
AGES: 12-17	49	56	+ 7
18-30	52	54	+ 2
31-up	66	62	- 4
INCOMES: Upper and Middle	53	56	+ 3
Lower	56	58	+ 2
FREQUENCY OF ATTENDANCE:			
Less Than Once a Week	59	59	0
Once a Week	54	58	+ 4
More Than Once a Week	52	54	+ 2

The preceding market breakdown shows in general that movie-goers who will be *most* likely to attend *The Jolson Story* come from the following audience groups:

Males
31 and up age group
Infrequent movie-goers

Movie-goers *least* likely to attend *The Jolson Story* are those in the following groups:

Females
12-17 age group
Frequent movie-goers

INFLUENCE OF STORY THEME ON WANT-TO-SEE

It was previously noted that 57 per cent of the movie-going public want-to-see *The Jolson Story* when they know the story theme in addition to the title and the cast, as compared to 55 per cent when only the title and cast are known. As might be anticipated, this difference is not large, in view of the fact that the title itself tells much about the nature of the story. However, our findings indicate that a story theme in which Al Jolson's role as a screen, radio and musical comedy *entertainer* is emphasized, materially increases the want-to-see vote among the audience groups having the lowest want-to-see vote for the picture, namely

12-17 age group
Females
Frequent movie-goers

Conversely, selling the picture in this way lowers the want-to-see vote among males and older movie-goers somewhat, but the over-all result is on the plus side.

Further evidence that selling the story idea will strengthen the want-to-see of the 12-17, female and frequent attendance groups is shown in a comparison of the acceptance of the story idea and the title. Our previous reports showed that acceptance of the *story* was *relatively* stronger than the *title* among females, younger age groups and frequent movie-goers. In this connection, the selling *theme* used in the Market Want-to-see tests emphasized Al Jolson's role as an entertainer to a greater extent than in the story test.

WHETHER MOVIE-GOERS EXPECT TO SEE AL JOLSON HIMSELF IN THE PICTURE

Nationwide surveys are being undertaken to determine (1) to what extent movie-goers think Al Jolson will appear in *person* in the picture and (2) what influence this may have on the want-to-see. At this time, it can be reported that when movie-goers are presented with the title and cast starring Larry Parks, Evelyn Keyes and Bill Goodwin, *40 per cent of the movie-going public think that Al Jolson himself will appear in this picture,* even though Jolson's name was not billed in the cast. What influence this fact may have on the picture's want-to-see potential is now being measured and the results will be reported shortly.

WHETHER MOVIE-GOERS THINK THE JOLSON STORY WOULD BE A "SERIOUS LIFE STORY" OR A "MUSICAL"

When movie-goers were questioned as to what *type* of picture *The Jolson Story* would be, the following results were obtained:

Serious life story	29%
Musical	71%

The want-to-see vote of movie-goers who thought it would be a musical was substantially *higher* than for those who thought the picture would be a more serious biographical story.

END OF REPORT NO. 4

CHAPTER V

Columbia was considering two variants of the title originally tested - *The Story of Al Jolson* and *The Jolson Story* - and requested tests to find out if they were as strong as the original, *The Al Jolson Story*.

The title, *The Story of Al Jolson,* was tested and on January 23, 1946 reported to have a rating of 109, 19 points lower than *The Al Jolson Story.* The principal weakness of the title was a very low acceptance among movie-goers 12 to 17. Its rating in this group was 76, 24 points below average. Following is the breakdown by audience groups:

TOTAL		109
MALES		112
FEMALES		107
AGES:	12-17	76
	18-30	116
	31-up	128
INCOMES:	Upper and Middle	128
	Lower	96
FREQUENCY OF ATTENDANCE:		
	Less Than Once a Week	123
	Once a Week	106
	More Than Once a Week	102

The most significant finding in connection with this title was that a considerably smaller proportion of movie-goers thought it would be the title of a musical than was true of the title *The Al Jolson Story.* This is undoubtedly the explanation for the extremely low rating of *The Story of Al Jolson* among those 12 through 17.

The title, *The Jolson Story,* was tested on January 31, 1946 and reported to have a rating of 117, 11 points lower than *The Al Jolson Story.* This title was a strong one ranking in the top 20 per cent of all titles tested by ARI.

However, it also displayed a weakness in the 12 to 17 age group. Following is a breakdown of its rating by audience groups:

TOTAL		**117**
MALES		**120**
FEMALES		**112**
AGES:	**12-17**	**91**
	18-30	**116**
	31-up	**139**
INCOMES:	**Upper and Middle**	**130**
	Lower	**109**
FREQUENCY OF ATTENDANCE:		
	Less Than Once a Week	**131**
	Once a Week	**118**
	More Than Once a Week	**106**

Again in the case of this title, fewer movie-goers thought that it suggested a movie of singing, music or comedy than was the case with *The Al Jolson Story*.

It was surprising at first glance to find such a difference between titles so similar in wording. However, the explanation lies in the very clear difference between them in regard to implications. The greater the suggestion of music, singing and comedy, the higher the title's acceptance and *The Al Jolson Story* was far more indicative of a picture with these elements than the other two titles.

After weighing all the facts regarding movie-goers' reaction to these three titles, Columbia decided on *The Jolson Story* as the final title. While not as strong as *The Al Jolson Story*, it was considered by Columbia to lend itself more readily to the advertising and publicity for the picture. Furthermore it was considered as a more general title. *The Al Jolson Story* seemed to those who had the decision to make to be a bit too specific. It was felt that there would be less likelihood that people would expect Al Jolson to appear in person if the first name were eliminated from the title. It was believed that its relative weakness with respect to the implications (serious life story vs. musical) could be corrected through careful handling of the advertising matter, so that full information about the strong points of the story could be well presented and thoroughly exploited.

The first step in this direction came with the next job for ARI on this picture.

TITLE TEST
of
THE STORY OF AL JOLSON

COL-46-7

January 23, 1946

SUMMARY

The Index of Audience Acceptance for the title *The Story of Al Jolson* is 109.

1. The average Index for all titles tested by ARI is 100. An Index of 109 means that the Columbia title *The Story of Al Jolson* is above average. About 40 per cent of all titles tested by ARI rank higher in acceptance than *The Story of Al Jolson*.

2. The principal weakness of this title is its low acceptance Index among movie-goers 12-17 years of age.

3. The principal strength of the title is among
   (1) Movie-goers 31 years up
   (2) The upper and middle income group
   (3) Infrequent movie-goers

4. Seventy-six per cent of all movie-goers interviewed thought the picture would be about Al Jolson's life. However, a considerably smaller proportion of movie-goers thought a picture with the title *The Story of Al Jolson* would be a *musical* than was found in the case of the title *The Al Jolson Story*. This was particularly true of the 12-17 age group.

ACCEPTANCE AMONG AUDIENCE GROUPS

The Index of Audience Acceptance for the major audience groups follows. The average Index of Audience Acceptance for each audience group is 100.

TOTAL	109
MALES	112
FEMALES	107
AGES: 12-17	76
18-30	116
31-up	128
INCOMES: Upper and Middle	128
Lower	96
FREQUENCY OF ATTENDANCE:	
Less Than Once a Week	123
Once a Week	106
More Than Once a Week	102

A comparison between the acceptance of the title *The Story of Al Jolson* and the title *The Al Jolson Story* among the major audience groups reveals that

1. The Index of Audience Acceptance for *The Story of Al Jolson* was lower than the Index of Acceptance for *The Al Jolson Story* among every audience group.

2. The title *The Story of Al Jolson* is *considerably* lower in acceptance than the title *The Al Jolson Story* among the following audience groups:
   (1) The 12-17 age group
   (2) Males
   (3) The lower income group

WHAT THE TITLE MEANS TO THE MOVIE-GOER

Movie-goers gave the following answers as to what they thought a picture with the title *The Story of Al Jolson* would be about:

1. About Al Jolson's life. 76%
   (a) Mentioned life *only*. 63%
   (b) Mentioned life *and* the following 13%

Singer.	*6%*
Movie star. . . .	*3%*
Stage, vaudeville	*3%*
Other	*1%*
	13%

2. No reference to Jolson		17%
A man's life	8%	
Musical	3%	
Comedy	2%	
Romance, marriage	2%	
Serious drama	2%	
	17%	
3. Miscellaneous		7%

An analysis of movie-goers' guesses as to what a movie with the title *The Story of Al Jolson* would be about in comparison to *The Al Jolson Story* reveals that

1. About the same percentage of movie-goers thought a movie with the title *The Story of Al Jolson* would be about Al Jolson's *life* as in the case of the title *The Al Jolson Story*.

2. However, relatively fewer movie-goers mentioned the *entertainment* aspects of Al Jolson's career in connection with the title *The Story of Al Jolson* as was found in the case of *The Al Jolson Story*. In other words, the title *The Story of Al Jolson* apparently suggested more of a serious life study to movie-goers than the title *The Al Jolson Story*.

   In the case of the title *The Story of Al Jolson,* only 14 per cent mentioned music or entertainment, whereas 32 per cent mentioned music or entertainment in connection with the title *The Al Jolson Story*.

END OF REPORT NO. 5

TITLE TEST
of
THE JOLSON STORY
Col-46-8
January 31, 1946

SUMMARY

The Index of Audience Acceptance for the title *The Jolson Story* is 117.

1. The average Index for all titles tested by ARI is 100. An Index of 117 places the Columbia title *The Jolson Story* in the *top 20 per cent* of all titles tested by ARI.

2. The title is above average in every major audience group *except* among
    (1) Movie-goers 12-17 years of age

3. Changing the title from *The Al Jolson Story* to *The Jolson Story reduces* the acceptance among *every* audience group, particularly among
    (1) Movie-goers 12-17 years of age
    (2) The lower income group
    (3) Movie-goers 31 years and older
    (4) Males

    The Index of Audience Acceptance for the title *The Al Jolson Story* is 128, which places that title in the top 10 per cent of all titles tested by ARI.

4. Significantly fewer movie-goers mentioned that *The Jolson Story* would be about Al Jolson than in the case of the title *The Al Jolson Story*.

5. Significantly fewer movie-goers thought that the title *The Jolson Story* suggested a movie with singing, music or comedy than in the case of *The Al Jolson Story*. This was particularly true of the 12-17 age group.

ACCEPTANCE AMONG AUDIENCE GROUPS

The Index of Audience Acceptance for the major audience groups follows. The average Index of Audience Acceptance for each audience group is 100.

TOTAL	**117**
MALES	**120**
FEMALES	**112**
AGES: 12-17	**91**
18-30	**116**
31-up	**139**
INCOMES: Upper and Middle	**130**
Lower	**109**
FREQUENCY OF ATTENDANCE:	
Less Than Once a Week	**131**
Once a Week	**118**
More Than Once a Week	**106**

1. It is interesting to note that the acceptance among *females* and among the *upper and middle* income group for *The Jolson Story* is only slightly lower than for *The Al Jolson Story*.

2. In view of the fact that a greater percentage of movie-goers thought that *The Jolson Story* would be biographical than in the case of *The Al Jolson Story*, changing the title from *The Al Jolson Story* to *The Jolson Story* reduces the acceptance among *every* audience group, particularly among
    (1) Movie-goers 12-17 years of age
    (2) The lower income group
    (3) Movie-goers 31 years and older
    (4) Males

WHAT THE TITLE MEANS TO THE MOVIE-GOER

Movie-goers gave the following answers as to what they thought a picture with the title *The Jolson Story* would be about:

1. About Al Jolson's life			68%
(a) Mentioned life *only*		61%	
(b) Mentioned life and the following		7%	
Singing, music	5%		
Comedian, actor	2%		
	7%		
2. No reference to Jolson			25%
A man's life		10%	
Musical		6%	
Family life		6%	
Comedy		3%	
		25%	
3. Miscellaneous			7%

An analysis of movie-goers' guesses as to what a movie with the title *The Jolson Story* would be about compared to similar information obtained for the title *The Al Jolson Story* reveals the following:

1. Significantly fewer movie-goers thought that a movie with the title *The Jolson Story* would be about the life of Al Jolson than in the case of the title *The Al Jolson Story*.

2. Significantly fewer movie-goers mentioned the entertainment aspects of Al Jolson's career in connection with the title *The Jolson Story*, as compared to *The Al Jolson Story*.

   It may be worthwhile to note the percentage of movie-goers who mentioned some aspect of *music or entertainment* in connection with the three titles, namely *The Story of Al Jolson, The Al Jolson Story, The Jolson Story*.

	PER CENT MENTIONING MUSIC, COMEDY OR ENTERTAINMENT
THE STORY OF AL JOLSON	**14**
THE JOLSON STORY	**20**
THE AL JOLSON STORY	**32**

END OF REPORT NO. 6

CHAPTER VI

In March, 1946, Columbia asked ARI to make surveys of the movie-going public concerning twenty-seven songs which were used in the picture. The purpose of the request was to determine for advertising purposes if the songs were well remembered by movie-goers and which if any titles were recalled frequently as songs especially enjoyed. The idea was to get across the musical aspects of the picture by using the names of the songs in the advertising, and cashing in on the recollections and associations which the names of these old songs would bring to the minds of those who were exposed to the advertisements. This was all provided the public remembered the songs well enough and liked them well enough.

The songs, with only four exceptions, proved to be remarkably well remembered - a finding which exceeded the most optimistic hopes for the idea. In fact, thirteen of them were recalled by at least half the movie-going public and eight were remembered by better than two out of three.

The following table shows the proportion who could recall each title:

	PER CENT WHO COULD REMEMBER EACH SONG TITLE
BY THE LIGHT OF THE SILVR'Y MOON	86
CALIFORNIA HERE I COME	78
WAIT TILL THE SUN SHINES, NELLIE	77
SWANEE	76
YOU MADE ME LOVE YOU	74
SONNY BOY	71
MAMMY	69
WAITING FOR THE ROBERT E. LEE	68
APRIL SHOWERS	66
BANKS OF THE WABASH	64
I WANT A GIRL	54
LULLABY OF BROADWAY	54
LATIN FROM MANHATTAN	50
CAROLINA IN THE MORNING	45
RAINBOW AROUND MY SHOULDER	45
FORTY-SECOND STREET	44

(Table continued on next page)

	PER CENT WHO COULD REMEMBER EACH SONG TITLE
LIZA	44
WHEN YOU WERE SWEET SIXTEEN	43
AVALON	41
ABOUT A QUARTER TO NINE	37
BACK IN YOUR OWN BACK YARD	36
SITTING ON TOP OF THE WORLD	35
ROCKABYE YOUR BABY	31
TOOT TOOT TOOTSIE	12
MY BLUE BELL	8
BLUSHING ROSIE	*
SPANIARD THAT BLIGHTED MY LIFE	*

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* Less than one per cent.

In respect to both recall and enjoyment the proportions were high in all audience groups. The only notable difference was in the smaller percentages among younger movie-goers than among older ones (see second report, April 19, 1946, page 43). As might be expected Jolson's songs were better remembered among those who were young during the era of his original popularity. However, the proportion who said they remembered and enjoyed his songs among even younger movie-goers was surprisingly high for songs of that era. "By The Light of the Silvr'y Moon" was the top ranking song in this respect. The enjoyment ranking of all 27 songs follows:

	PER CENT WHO NAMED EACH SONG AS ONE ESPECIALLY ENJOYED
BY THE LIGHT OF THE SILVR'Y MOON	47
YOU MADE ME LOVE YOU	37
I WANT A GIRL	24
SWANEE	24
BANKS OF THE WABASH	22
APRIL SHOWERS	19
SONNY BOY	18
LULLABY OF BROADWAY	17
WAIT TILL THE SUN SHINES, NELLIE	17
CALIFORNIA, HERE I COME	16
AVALON	14

(Table continued on next page)

	PER CENT WHO NAMED EACH SONG AS ONE ESPECIALLY ENJOYED
WAITING FOR THE ROBERT E. LEE	14
CAROLINA IN THE MORNING	11
MAMMY	11
RAINBOW AROUND MY SHOULDER	10
FORTY-SECOND STREET	9
WHEN YOU WERE SWEET SIXTEEN	7
ABOUT A QUARTER TO NINE	6
LATIN FROM MANHATTAN	6
LIZA	6
BACK IN YOUR OWN BACK YARD	5
SITTING ON TOP OF THE WORLD	5
ROCKABYE YOUR BABY	2
TOOT TOOT TOOTSIE	1
MY BLUE BELL	*
SPANIARD THAT BLIGHTED MY LIFE	*
BLUSHING ROSIE	*

---

* Less than one per cent.

On the strength of these findings by ARI, Columbia decided to feature the songs in the advertising. The picture would then be unmistakably a musical, and an additional advantage would be gained - one which was not suspected until the Audience Research report had been delivered. The unexpected strength of the songs due to the fond recollection which movie-goers had of them offered some marquee value which the cast did not produce. In effect, featuring the songs increased the picture's "star" value and built up the initial drawing power of the picture. And since the initial draw - the want-to-see - of a picture is the first key to its success, every effort was being made by the Columbia advertising men to use every weapon at their disposal to make the advertisements produce the results necessary to increase the below average want-to-see.

RELATIVE POPULARITY AMONG MOVIE-GOERS OF JOLSON SONGS USED IN THE JOLSON STORY

Col-46-20

April 10, 1946

On assignment from Columbia Pictures, ARI has conducted nationwide surveys of the movie-going public regarding twenty-seven songs being used in *The Jolson Story*. The purpose of the surveys was to determine:

1. Which of these songs are best remembered by the movie-going public.

2. Most popular of these songs - titles recalled most frequently as songs especially enjoyed.

In this, the first of two reports, the ranking of the songs is shown in the national audience.

The second report will compare them by segments of the total audience, by age, sex, etc.

FINDINGS

I. Songs Best Remembered

Nearly all the song titles are quite well-known. All but four were remembered by more than 30 per cent of those interviewed. The range was from the 86 per cent who remembered "By the Light of The Silvr'y Moon" to the less than one per cent who remembered "Blushing Rosie" and "Spaniard That Blighted My Life."

The following table shows the proportion who could recall each title:

	PER CENT WHO COULD REMEMBER EACH SONG TITLE
BY THE LIGHT OF THE SILVR'Y MOON	86
CALIFORNIA HERE I COME	78
WAIT TILL THE SUN SHINES, NELLIE	77
SWANEE	76
YOU MADE ME LOVE YOU	74
SONNY BOY	71
MAMMY	69

(Table continued on next page)

	PER CENT WHO COULD REMEMBER EACH SONG TITLE
WAITING FOR THE ROBERT E. LEE	68
APRIL SHOWERS	66
BANKS OF THE WABASH	64
I WANT A GIRL	54
LULLABY OF BROADWAY	54
LATIN FROM MANHATTAN	50
CAROLINA IN THE MORNING	45
RAINBOW AROUND MY SHOULDER	45
FORTY-SECOND STREET	44
LIZA	44
WHEN YOU WERE SWEET SIXTEEN	43
AVALON	41
ABOUT A QUARTER TO NINE	37
BACK IN YOUR OWN BACK YARD	36
SITTING ON TOP OF THE WORLD	35
ROCKABYE YOUR BABY	31
TOOT TOOT TOOTSIE	12
MY BLUE BELL	8
BLUSHING ROSIE	*
SPANIARD THAT BLIGHTED MY LIFE	*

---

* Less than one per cent.

2. MOST POPULAR SONGS

"By The Light of The Silvr'y Moon" and "You Made Me Love You" were the two songs in the group receiving the most votes as songs especially enjoyed. Nearly half (47 per cent) voted for "By The Light of The Silvr'y Moon" and 37 per cent voted for "You Made Me Love You." The ranking of all twenty-seven songs in this respect follows:

	PER CENT WHO NAMED EACH SONG AS ONE ESPECIALLY ENJOYED
BY THE LIGHT OF THE SILVR'Y MOON	47
YOU MADE ME LOVE YOU	37
I WANT A GIRL	24
SWANEE	24
BANKS OF THE WABASH	22
APRIL SHOWERS	19
SONNY BOY	18
LULLABY OF BROADWAY	17

(Table continued on next page)

	PER CENT WHO NAMED EACH SONG AS ONE ESPECIALLY ENJOYED
WAIT TILL THE SUN SHINES, NELLIE	17
CALIFORNIA, HERE I COME	16
AVALON	14
WAITING FOR THE ROBERT E. LEE	14
CAROLINA IN THE MORNING	11
MAMMY	11
RAINBOW AROUND MY SHOULDER	10
FORTY-SECOND STREET	9
WHEN YOU WERE SWEET SIXTEEN	7
ABOUT A QUARTER TO NINE	6
LATIN FROM MANHATTAN	6
LIZA	6
BACK IN YOUR OWN BACK YARD	5
SITTING ON TOP OF THE WORLD	5
ROCKABYE YOUR BABY	2
TOOT TOOT TOOTSIE	1
MY BLUE BELL	*
SPANIARD THAT BLIGHTED MY LIFE	*
BLUSHING ROSIE	*

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* Less than one per cent.

END OF REPORT NO. 7

RELATIVE POPULARITY AMONG MOVIE-GOERS OF JOLSON SONGS USED IN THE JOLSON STORY

Second Report
Col-46-22
April 19, 1946

This is the second report of results in nationwide surveys conducted by ARI on the relative popularity of twenty-seven songs being used in *The Jolson Story*.

Its purpose is to supplement report number one by showing how the songs rank among males and females, in the various age groups, and by size of community.

FINDINGS

I. Songs Best Remembered

Note that "By The Light of The Silvr'y Moon" is the best remembered by all audience groups with the one exception of New York City.

	PER CENT WHO COULD REMEMBER EACH SONG TITLE	
	MALES	FEMALES
BY THE LIGHT OF THE SILVR'Y MOON	84	87
CALIFORNIA, HERE I COME	78	79
WAIT TILL THE SUN SHINES, NELLIE	76	78
SWANEE	73	77
YOU MADE ME LOVE YOU	69	78
SONNY BOY	69	73
MAMMY	73	67
WAITING FOR THE ROBERT E. LEE	68	68
APRIL SHOWERS	61	69
BANKS OF THE WABASH	64	65
I WANT A GIRL	56	49
LULLABY OF BROADWAY	51	57
LATIN FROM MANHATTAN	48	52
CAROLINA IN THE MORNING	43	47
RAINBOW AROUND MY SHOULDER	44	45
FORTY-SECOND STREET	45	43
LIZA	38	48
WHEN YOU WERE SWEET SIXTEEN	44	42
AVALON	41	41

(Table continued on next page)

	PER CENT WHO COULD REMEMBER EACH SONG TITLE	
	MALES	FEMALES
ABOUT A QUARTER TO NINE	37	37
BACK IN YOUR OWN BACK YARD	32	39
SITTING ON TOP OF THE WORLD	33	36
ROCKABYE YOUR BABY	29	32
TOOT TOOT TOOTSIE	13	12
MY BLUE BELL	9	8
BLUSHING ROSIE	1	*
SPANIARD THAT BLIGHTED MY LIFE	*	*

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* Less than one per cent.

	PER CENT WHO COULD REMEMBER EACH SONG TITLE		
	AGES 12-17	AGES 18-30	AGES 31-UP
BY THE LIGHT OF THE SILVR'Y MOON	81	86	87
CALIFORNIA, HERE I COME	73	81	79
WAIT TILL THE SUN SHINES, NELLIE	71	80	78
SWANEE	66	77	80
YOU MADE ME LOVE YOU	63	81	72
SONNY BOY	47	74	83
MAMMY	50	72	77
WAITING FOR THE ROBERT E. LEE	51	73	72
APRIL SHOWERS	51	70	71
BANKS OF THE WABASH	53	66	69
I WANT A GIRL	45	47	56
LULLABY OF BROADWAY	35	65	52
LATIN FROM MANHATTAN	32	64	44
CAROLINA IN THE MORNING	31	48	50
RAINBOW AROUND MY SHOULDER	18	49	56
FORTY-SECOND STREET	27	51	46
LIZA	35	49	42
WHEN YOU WERE SWEET SIXTEEN	30	44	49
AVALON	21	45	44
ABOUT A QUARTER TO NINE	21	43	41
BACK IN YOUR OWN BACK YARD	23	34	47
SITTING ON TOP OF THE WORLD	23	37	40
ROCKABYE YOUR BABY	20	33	34
TOOT TOOT TOOTSIE	7	10	18
MY BLUE BELL	4	7	13
BLUSHING ROSIE	*	*	3
SPANIARD THAT BLIGHTED MY LIFE	*	*	*

Note the consistently lower mention of songs among the 12-17 age-group.

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* Less than one per cent.

PER CENT WHO COULD REMEMBER EACH SONG TITLE

	CITIES UNDER 100,000	CITIES 100,000 TO 500,000	CITIES OVER 500,000	NEW YORK CITY
BY THE LIGHT OF THE SILVR'Y MOON	84	86	86	81
CALIFORNIA, HERE I COME	74	81	79	83
WAIT TILL THE SUN SHINES, NELLIE	81	77	73	76
SWANEE	72	78	75	78
YOU MADE ME LOVE YOU	70	78	73	71
SONNY BOY	65	72	73	75
MAMMY	64	67	73	76
WAITING FOR THE ROBERT E. LEE	65	68	68	63
APRIL SHOWERS	60	63	70	75
BANKS OF THE WABASH	68	67	58	50
I WANT A GIRL	58	55	50	45
LULLABY OF BROADWAY	49	53	60	60
LATIN FROM MANHATTAN	47	52	52	52
CAROLINA IN THE MORNING	43	48	44	42
RAINBOW AROUND MY SHOULDER	48	49	39	36
FORTY-SECOND STREET	42	44	45	47
LIZA	44	44	43	42
WHEN YOU WERE SWEET SIXTEEN	39	44	44	42
AVALON	37	40	42	42
ABOUT A QUARTER TO NINE	38	41	37	32
BACK IN YOUR OWN BACK YARD	32	40	36	25
SITTING ON TOP OF THE WORLD	31	37	34	28
ROCKABYE YOUR BABY	26	31	32	31
TOOT TOOT TOOTSIE	6	16	13	11
MY BLUE BELL	9	11	5	5
BLUSHING ROSIE	*	*	*	1
SPANIARD THAT BLIGHTED MY LIFE	*	*	*	*

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* Less than one per cent.

2. Most Popular Songs

	PER CENT WHO NAMED EACH SONG AS ONE ESPECIALLY ENJOYED	
	MALES	FEMALES
BY THE LIGHT OF THE SILVR'Y MOON	46	47
YOU MADE ME LOVE YOU	31	42
I WANT A GIRL	28	21
SWANEE	25	23
BANKS OF THE WABASH	22	22
APRIL SHOWERS	18	19
SONNY BOY	17	18
LULLABY OF BROADWAY	16	19
WAIT TILL THE SUN SHINES, NELLIE	19	16
CALIFORNIA, HERE I COME	18	15
AVALON	15	14
WAITING FOR THE ROBERT E. LEE	15	14
CAROLINA IN THE MORNING	10	11
MAMMY	13	9
RAINBOW AROUND MY SHOULDER	9	10
FORTY-SECOND STREET	11	8
WHEN YOU WERE SWEET SIXTEEN	8	6
ABOUT A QUARTER TO NINE	6	6
LATIN FROM MANHATTAN	7	6
LIZA	6	6
BACK IN YOUR OWN BACK YARD	5	5
SITTING ON TOP OF THE WORLD	5	5
ROCKABYE YOUR BABY	2	2
TOOT TOOT TOOTSIE	1	1
MY BLUE BELL	1	*
SPANIARD THAT BLIGHTED MY LIFE	*	*
BLUSHING ROSIE	*	*

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* Less than one per cent.

	PER CENT WHO NAMED EACH SONG AS ONE ESPECIALLY ENJOYED		
	AGES 12-17	AGES 18-30	AGES 31-UP
BY THE LIGHT OF THE SILVR'Y MOON	45	45	57
YOU MADE ME LOVE YOU	34	42	32
I WANT A GIRL	20	19	34
SWANEE	22	22	27
BANKS OF THE WABASH	16	19	30
APRIL SHOWERS	12	19	23
SONNY BOY	11	13	27
LULLABY OF BROADWAY	8	21	19
WAIT TILL THE SUN SHINES, NELLIE	13	13	25
CALIFORNIA, HERE I COME	17	17	15
AVALON	7	14	20
WAITING FOR THE ROBERT E. LEE	12	14	17
CAROLINA IN THE MORNING	5	9	17
MAMMY	8	9	14
RAINBOW AROUND MY SHOULDER	3	9	15
FORTY-SECOND STREET	5	10	12
WHEN YOU WERE SWEET SIXTEEN	4	5	11
ABOUT A QUARTER TO NINE	5	8	4
LATIN FROM MANHATTAN	5	7	7
LIZA	5	6	6
BACK IN YOUR OWN BACK YARD	*	3	9
SITTING ON TOP OF THE WORLD	2	5	6
ROCKABYE YOUR BABY	1	2	3
TOOT TOOT TOOTSIE	1	1	2
MY BLUE BELL	*	*	2
SPANIARD THAT BLIGHTED MY LIFE	*	*	*
BLUSHING ROSIE	*	*	*

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* Less than one per cent.

	PER CENT WHO NAMED EACH SONG AS ONE ESPECIALLY ENJOYED			
	CITIES UNDER 100 000	CITIES 100,000 TO 500,000	CITIES OVER 500,000	NEW YORK CITY
BY THE LIGHT OF THE SILVR'Y MOON	47	47	46	41
YOU MADE ME LOVE YOU	33	40	36	41
I WANT A GIRL	31	23	23	24
SWANEE	17	21	21	29
BANKS OF THE WABASH	24	24	18	17
APRIL SHOWERS	16	16	22	25
SONNY BOY	17	16	19	21
LULLABY OF BROADWAY	14	21	16	13
WAIT TILL THE SUN SHINES, NELLIE	14	17	21	20
CALIFORNIA, HERE I COME	11	20	17	14
AVALON	15	14	13	13
WAITING FOR THE ROBERT E. LEE	13	13	16	15
CAROLINA IN THE MORNING	7	14	10	9
MAMMY	8	13	10	13
RAINBOW AROUND MY SHOULDER	9	14	6	6
FORTY-SECOND STREET	7	10	10	13
WHEN YOU WERE SWEET SIXTEEN	5	8	7	6
ABOUT A QUARTER TO NINE	6	5	6	6
LATIN FROM MANHATTAN	6	5	6	8
LIZA	7	5	6	6
BACK IN YOUR OWN BACK YARD	5	4	5	2
SITTING ON TOP OF THE WORLD	4	7	4	2
ROCKABYE YOUR BABY	1	3	2	1
TOOT TOOT TOOTSIE	*	2	2	2
MY BLUE BELL	*	*	*	*
SPANIARD THAT BLIGHTED MY LIFE	*	*	*	*
BLUSHING ROSIE	*	*	*	*

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* Less than one per cent.

END OF REPORT NO. 8

CHAPTER VII

On April 29, 1946, ARI delivered to Columbia a Market Analysis of *The Jolson Story.** The Market Analysis service furnishes a description of the picture's market and a review and integration of the findings in previous tests for the purpose of outlining the most effective selling approach indicated by these findings.

It also includes the results of any other surveys or related matters which ARI considers necessary to complete a proper analysis of the picture and its marketing problems. This particular Market Analysis contained findings relating to another title, *The Story of Jolson*, the fifth title tested. A test for the purposes of the Market Analysis was made of this title, and Want-to-see tests under this title as well as the two top-ranking titles were also made. *Minstrel Boy* and *The Story of Al Jolson* had been discarded by Columbia as undesirable because they ranked below the other two already tested.

The picture's peak Market Want-to-see was reported to be among males, movie-goers over 30, and infrequent movie-goers. Its drawing power was lowest among 12 to 17 movie-goers, among females, and among frequent movie-goers.

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* The final decision on the title for the picture had not yet been made when this report was prepared, although *The Jolson Story* had tentatively been selected. However, since there was one title which ranked higher, the Market Analysis was reported to Columbia under that title - *The Al Jolson Story*. The two titles were so similar that what was said about one was nearly true of the other. The difference between them was a quantitative one rather than qualitative. Therefore, in the absence of an irrevocable decision, the title which produced the highest ratings was considered the picture's title for the purposes of this report.

It was further found that the picture's appeal could be increased in these groups by use of a story line in which Al Jolson's role as a screen, radio, and musical entertainer was emphasized.

Want-to-see measurements were made under the three titles *The Al Jolson Story, The Jolson Story,* and *The Story of Jolson. The Al Jolson Story* was found to be five Want-to-see points higher than *The Story of Jolson,* a difference in Want-to-see which would amount to a *minimum* of $280,000 in film rental (it was reported earlier to have an advantage over *Minstrel Boy* which would amount to a minimum of $340,000).

The Market Analysis of this picture produced a very simple and clear-cut pattern of how the potential of this picture could be best realized. It can be summed up as follows:

1. Attach every label to the picture which would point up the picture's lighter entertainment quality. The most productive title, *The Al Jolson Story,* appeared to be the logical choice if considered from this standpoint alone. *The Jolson Story* was next best, a close runner up. As has been noted before, there were reasons for its being chosen as the final title other than appeared in this particular ARI report.

2. Be sure to emphasize the musical elements of the picture in advertising directed to females and youngsters. In these two groups the Want-to-see was materially increased by a story description which put emphasis on these elements.

MARKET ANALYSIS
of
THE AL JOLSON STORY
Col-46-25
April 29, 1946

SUMMARY

1. The picture's peak Market Want-to-see is among males, movie-goers over 30, and infrequent movie-goers. Conversely its drawing power is lowest in the 12 to 17 age group, among females, and among frequent movie-goers.

2. A story theme line in which Al Jolson's role as a screen, radio, and musical comedy *entertainer* is emphasized, increases the picture's Market Want-to-see. Furthermore, it *materially increases* the want-to-see vote among the audience groups where the picture's drawing power is lowest.

3. The title *The Al Jolson Story* is the strongest title tested for the picture, producing a Market Want-to-see four points higher than the next strongest title *The Jolson Story*.

4. The picture's potential Index with shown area penetration equal to the average for pictures with its level of Market Want-to-see is 330. With the picture's maximum penetration potential, its Index would be 372.

MARKET FOR THE PICTURE

The following market breakdown shows the relative appeal of the picture in the major audience groups when tested under the strongest title, *The Al Jolson Story,* billed as in Technicolor, starring Larry Parks, Evelyn Keyes, and William Demarest.

	MARKET WANT-TO-SEE (AVERAGE = 56)
TOTAL	56
MALES	62
FEMALES	53
AGES: 12-17	53
18-30	53
31-up	64
INCOMES: Upper and Middle	55
Lower	57
FREQUENCY OF ATTENDANCE:	
Less Than Once a Week	59
Once a Week	56
More Than Once a Week	53

Note the very definite want-to-see pattern by sex, age, and frequency.

CONTRIBUTION OF THE STORY THEME

The story idea's rating when tested without relation to cast was found to be very strong. Its rating of 132 places it among the *top 10 per cent* of the hundreds of stories tested by ARI.

	INDEX OF AUDIENCE ACCEPTANCE
TOTAL	132
MALES	136
FEMALES	129
AGES: 12-17	112
18-30	128
31-up	150
INCOMES: Upper and Middle	144
Lower	122
FREQUENCY OF ATTENDANCE:	
Less Than Once a Week	137
Once a Week	129
More Than Once a Week	126

Note that the story's rating in the 12 to 17 age group, among females, and frequent movie-goers, segments of the movie-going population where the *picture's want-to-see* is below average is *well above average*.

A majority of movie-goers interviewed reacted to the story in terms of Jolson's personality. However, two-thirds of those who reacted favorably mentioned other elements such as the biographical aspects, music, singing and entertainment. Younger movie-goers are attracted to the story principally because of the musical implications.

On the basis of these findings, measurements of Market Want-to-see were made using a story theme line emphasizing those story elements which proved most attractive in the story test, Al Jolson's role as an entertainer, the music, singing, etc.

> Findings show that the over-all want-to-see is increased two points and more important *the want-to-see vote of each of those audience groups with the lowest want-to-see vote for the picture is materially increased.* A comparison by groups follows:

	MARKET WANT-TO-SEE		
	CAST AND TITLE (IN TECHNICOLOR) %	CAST, TITLE AND STORY THEME (IN TECHNICOLOR) %	POINT GAIN OR LOSS
TOTAL	55	57	+ 2
MALES	63	61	- 2
FEMALES	51	55	+ 4
AGES: 12-17	49	56	+ 7
18-30	52	54	+ 2
31-up	66	62	- 4
INCOMES: Upper and Middle	53	56	+ 3
Lower	56	58	+ 2
FREQUENCY OF ATTENDANCE:			
Less Than Once a Week	59	59	0
Once a Week	54	58	+ 4
More Than Once a Week	52	54	+ 2

CONTRIBUTION OF TITLES TESTED FOR THE PICTURE

Of the five different titles tested for this picture *The Al Jolson Story* has the highest rating. A comparison shows:

	INDEX OF AUDIENCE ACCEPTANCE
THE AL JOLSON STORY	128
THE JOLSON STORY	117
THE STORY OF AL JOLSON	109
THE STORY OF JOLSON	100
MINSTREL BOY	87

Tests of the picture's Market Want-to-see under three of these titles produced the following:

	MARKET WANT-TO-SEE
THE AL JOLSON STORY	56
THE JOLSON STORY	52
THE STORY OF JOLSON	51

The Al Jolson Story is by all odds the strongest title for the picture. It produced a very high Market Want-to-see considering the relatively low-ranking principal players - in March, 1946, their ratings were as follows:

	MARQUEE VALUE
Larry Parks	2
Evelyn Keyes	3
William Demarest	2

The cast of the average "A" feature has a total rating of about 30.

Further evidence of the superiority of *The Al Jolson Story* as a title is the fact that significantly fewer movie-goers thought the title *The Jolson Story* suggested a movie with singing, music, or comedy - a considerable part of the picture's attraction - than in the case of *The Al Jolson Story*. This was particularly true of the 12 to 17 age group.

INDEX OF AUDIENCE POTENTIAL

With an advertising campaign of average intensity for top "A" features, the picture's shown-area penetration should reach about 54, indicating an Index of Audience Potential of 330.

ARI estimates its *maximum* shown-area penetration potential is in the neighborhood of 60, which if attained would provide an Index of Audience Potential of 372. This is an estimate of the top Index that could be attained by an intensive exploitation campaign.

END OF REPORT NO. 9

CHAPTER VIII

After Columbia had made up advertisements for the picture, ARI was asked to undertake tests of the appeal to movie-goers of five of them.

Columbia's specific questions were:

1. What is the relative drawing power of these five advertisements?
2. How well do the advertisements sell the strongest story elements?
3. What is the effect on advertisement Want-to-see of portraying the Jolson role in blackface as compared with portraying it in white face?

ARI's service of measuring the appeal or drawing power of an advertisement has nothing to do with the standard reading and noting tests. ARI's advertisement want-to-see test has only one purpose, that of measuring the percentage of movie-goers who, upon seeing the advertisement, say they will want-to-see the picture. It is assumed that advertisements submitted for want-to-see tests conform to the best principles of advertisement construction, assuring a high level of noting and reading. Average want-to-see (measured by the usual ARI method without benefit of any advertising or selling matter) is 56. The job an advertisement has to do is not only to get penetration for the picture by announcing its existence and making people aware of it, but it must increase the want-to-see by "selling" the picture to movie-goers. Therefore, the advertisement creates "penetration want-to-see," which is the necessary ticket-buying combination--the desire to see the picture among those who know about it.

The advertisements which were tested added over 20 points to the want-to-see. All but one of the advertisements produced want-to-sees in the 70's. The strongest one produced a want-to-see of 76.

It will be recalled that one of the first findings in the work on *The Jolson Story* was that the chief appeal of the picture idea rested upon the promise of good musical and comedy entertainment.

An important finding about the advertisements bearing on this point was, to quote from the report:

> "Analysis of the comments of those interviewed shows that the highest ads in terms of Ad Want-to-see were also the highest in their suggestion of music and comedy entertainment, and the lowest ads in terms of Ad Want-to-see were also lowest in their suggestion of entertainment.
>
> "These findings closely parallel earlier findings reported in the Market Analysis. It will be recalled that in tests of the story idea it was found that its very high rating of 132 was strongly based on the musical and entertainment aspects of Al Jolson's career. It will be further recalled that subsequent measurements of Market Want-to-see with a story theme line putting emphasis on those story elements which proved most attractive in tests of the story - i.e., Al Jolson as an entertainer, the music, singing, etc. - it was found that the over-all want-to-see was increased two points and more important *the want-to-see vote of each of those audience groups with the lowest want-to-see vote for the picture was materially increased.*
>
> "Results of this study indicate that the ads tested successfully embody elements of the picture (previously discovered to be) most attractive to movie-goers."

The question of white face vs. black face illustration was aimed at the South. It was found to be a minor problem.

The advertisements produced uniformly high want-to-see in all audience groups. This uniformity was in marked contrast to the sizable differences obtained in want-to-see tests between males and females, age groups, and frequency groups. This indicated that a very fine job was done of incorporating in the advertisements elements which had the broadest appeal, elements which particularly appealed to movie-goers who had earlier shown least interest in the picture.

The very great importance of having advertisements strong in drawing power was apparent as soon as the decision was made to use relatively unknown players in the cast. The Market Want-to-see earlier reported at 56 reflects the fact that the cast was a minor one. Actually, the want-to-see of 56 with this cast was high and reflected the pulling power of the story and title. Normally with a cast marquee value of only five, a want-to-see in the low forties is to be expected on the average. A want-to-see of 56, however, is not the mark of a top grossing picture. Such a picture only becomes so when backed up by a superlative advertising and publicity campaign and a superb production job.

AD TEST
of
THE JOLSON STORY
Col-46-27
May 14, 1946

For Columbia Pictures Corporation, ARI has conducted nationwide ad tests to determine, (1) the relative drawing power of five different advertisements for *The Jolson Story*, (2) how well the ads sell the strongest story elements--the entertainment, music, etc., and (3) the effect of portraying the Jolson role in blackface as compared with portraying it in white face. In particular, it was thought possible there would be some negative reaction to blackface in the South. For this purpose tests were made of two ads prepared by Columbia in one of which a small figure of the Jolson character is shown in blackface and the other shown without blackface makeup.

Drawing power of the ads is reported in terms of the percentage of those interviewed who, when shown the ad, said they would want-to-see the picture. This is not comparable with Market Want-to-see which, although arrived at in the same general way does not involve the use of an ad.

FINDINGS*

1. Ad A, with the heading copy "Technicolor cavalcade of glorious entertainment" with background drawings of show girls and the Jolson character in white face, produced an Ad Want-to-see of 76.

2. Ad B, the same as Ad A, except that the Jolson character is in blackface, produced an Ad Want-to-see of 75.

3. Ad C, including the same heading copy *without* background drawings of show girls and with the Jolson character in white face, produced an Ad Want-to-see of 73.

4. Ad D, the same as Ad C except that the Jolson character is in blackface, produced an Ad Want-to-see of 72.

5. Ad E with the copy "His love songs inspire millions to romance" and Jolson in white face produced an Ad Want-to-see of 69.

---

* See pages 64 through 66 for reproductions of the advertisements tested.

6. Ads A and B which both included background drawings of show girls produced a combined Ad Want-to-see of about 75½ as compared with the Ad Want-to-see of 72½ produced by the two ads, ads C and D, without background drawing of show girls.

7. Ads A and C which show Jolson in white face have a combined average one point higher in Ad Want-to-see than the ads with Jolson in blackface (ad E was not considered in either of these two comparisons because the general layout of the ad was considerably different from the other four).

8. Analysis of the comments of those interviewed show that the highest ads in terms of Ad Want-to-see were also the highest in their suggestion of music and comedy entertainment, and the lowest ads in terms of Ad Want-to-see were also lowest in their suggestion of entertainment. This is shown in the following comparison:

	PERCENTAGE WHO, WHEN SHOWN AD, WANTED TO SEE THE PICTURE BECAUSE OF ITS ENTERTAINMENT--MUSIC, SONGS, ETC.	AD WANT-TO-SEE
AD "A"	66	76
AD "B"	66	75
AD "C"	57	73
AD "D"	56	72
AD "E"	53	69

These findings closely parallel earlier findings reported in the Market Analysis. It will be recalled that in tests of the story idea it was found that its very high rating of 132 was strongly based on the musical and entertainment aspects of Al Jolson's career. It will be further recalled that subsequent measurements of Market Want-to-see with a story theme line putting emphasis on those story elements which prove most attractive in tests of the story--i.e., Al Jolson as an entertainer, the music, singing, etc.--it was found that the over-all want-to-see was increased two points and more important *the want-to-see vote of each of those audience groups with the lowest want-to-see vote for the picture was materially increased.*

Results of this study indicate that the ads tested successfully embody elements of the picture most attractive to movie-goers.

9. Another significant finding in these tests is that the pattern obtained differs in some ways from that of the want-to-see shown in tests of the picture's Market Want-to-see. Whereas in measurements of Market Want-to-see, the picture was stronger among males than among females, there was no difference between these groups in tests with the ads. Also Market Want-to-see by frequency of attendance shows the picture stronger among infrequent movie-goers than it is among frequents. Results in the ad tests again show a change in the pattern with little difference in want-to-see by frequency groups. The following table shows the comparison in detail with the Ad Want-to-see based on combined results for Ads A, B, C, and D, and Market Want-to-see measurements under the title *The Al Jolson Story as reported in the Market Analysis.*

		MARKET WANT-TO-SEE	
	AD WANT-TO-SEE	CAST, TITLE AND TECHNICOLOR	CAST, TITLE STORY THEME AND TECHNICOLOR
TOTAL	74	55	57
MALES	74	63	61
FEMALES	74	51	55
AGES: 12-17	71	49	56
18-30	73	52	54
31-up	79	66	62
INCOMES: Upper and Middle	67	53	56
Lower	75	56	58
FREQUENCY OF ATTENDANCE:			
Less Than Once a Week	75	59	59
Once a Week	74	54	58
More Than Once a Week	75	52	54

This comparison offers further evidence that the ads bring out the elements of the picture which will do most to sell it where its Market Want-to-see is lowest. It will be recalled from the Market Analysis that pointing up the entertainment aspects of the picture in Market Want-to-see measurements materially increased the want-to-see in those audience groups where it was lowest--namely, females, youngsters 12 to 17, and frequent movie-goers.

10. Very little reaction was registered regarding blackface vs. white face apart from the fact ads A and C (white face ads) averaged a

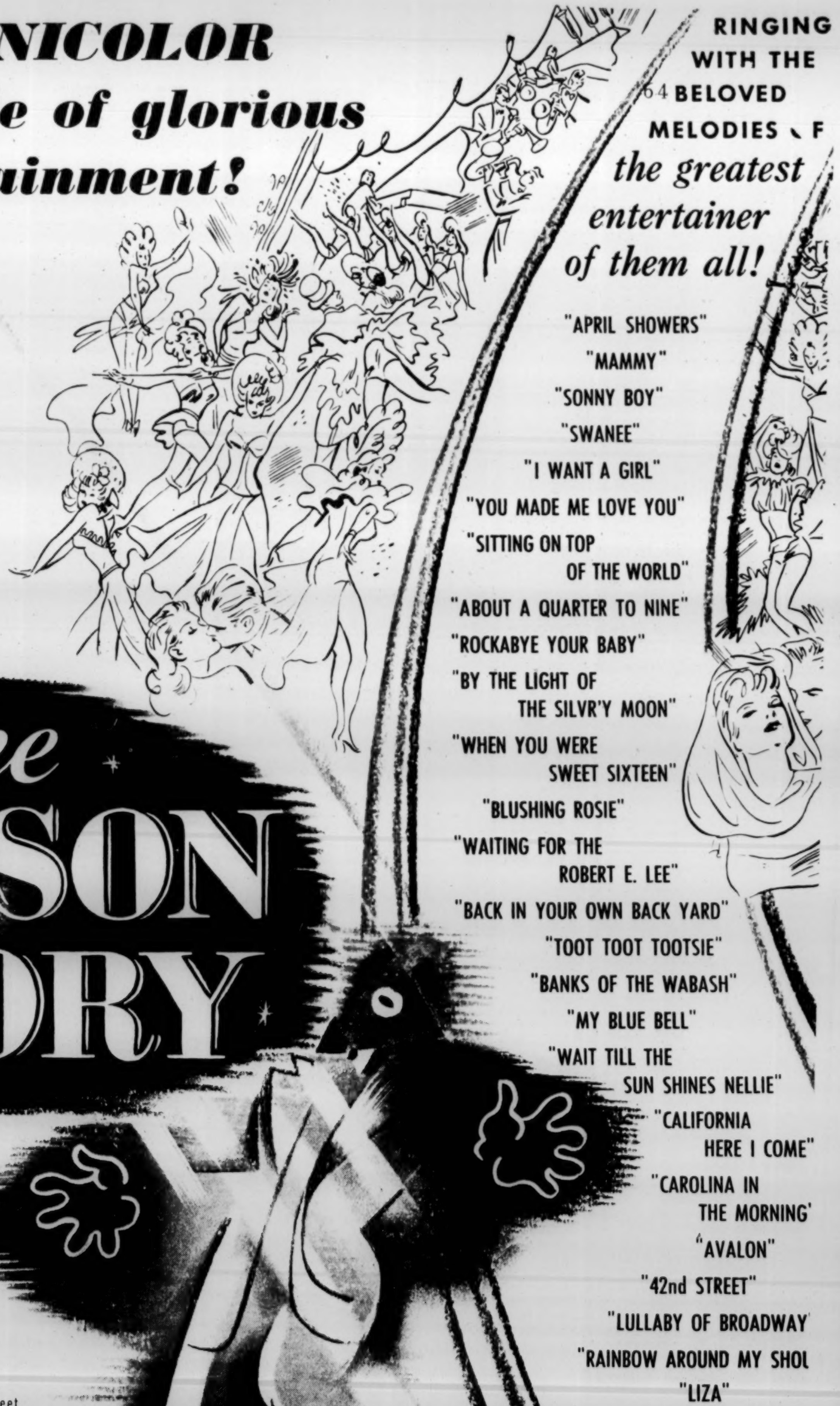
point higher than ads B and D (blackface ads). Most of this difference was obtained in the South, although even there the difference was not very large.

Only one per cent of those interviewed in want-to-see measurements with the blackface ads gave that factor as a reason either for wanting or not wanting to see the picture. This low percentage probably is partly the result of the inconspicuous way in which the character was shown to be in blackface. However, it indicates that any negative effect from that factor will be minimized with this type of layout.

END OF REPORT NO. 10

Reproductions of three of the five advertisements tested appear on the following pages. The first ad shown is ad B. Ad A was identical with this except that Al Jolson was portrayed in white face instead of black face. The next ad shown is ad C. Ad D was identical with C except that Al Jolson was portrayed in black face instead of white face. The third ad shown was ad E.

TECHNICOLOR
cavalcade of glorious entertainment!



RINGING WITH THE 64 BELOVED MELODIES OF
the greatest entertainer of them all!

"APRIL SHOWERS"
"MAMMY"
"SONNY BOY"
"SWANEE"
"I WANT A GIRL"
"YOU MADE ME LOVE YOU"
"SITTING ON TOP OF THE WORLD"
"ABOUT A QUARTER TO NINE"
"ROCKABYE YOUR BABY"
"BY THE LIGHT OF THE SILVR'Y MOON"
"WHEN YOU WERE SWEET SIXTEEN"
"BLUSHING ROSIE"
"WAITING FOR THE ROBERT E. LEE"
"BACK IN YOUR OWN BACK YARD"
"TOOT TOOT TOOTSIE"
"BANKS OF THE WABASH"
"MY BLUE BELL"
"WAIT TILL THE SUN SHINES NELLIE"
"CALIFORNIA HERE I COME"
"CAROLINA IN THE MORNING'
"AVALON"
"42nd STREET"
"LULLABY OF BROADWAY'
"RAINBOW AROUND MY SHOL
"LIZA"
"SPANIARD THAT BLIGHTED M
"LATIN FROM MANHATT

COLUMBIA PICTURES presents

The JOLSON STORY

with
LARRY PARKS
EVELYN KEYES
WILLIAM DEMAREST

Screenplay by Stephen Longstreet
Produced by SIDNEY SKOLSKY
Directed by ALFRED E. GREEN

TECHNICOLOR
cavalcade of glorious entertainment!

65

RINGIN
WITH THE
BELOVED
MELODIES O
the greatest
entertainer
of them all!

"APRIL SHOWERS"
"MAMMY"
"SONNY BOY"
"SWANEE"
"I WANT A GIRL"
"YOU MADE ME LOVE YOU"
"SITTING ON TOP OF THE WORLD"
"ABOUT A QUARTER TO NINE"
"ROCKABYE YOUR BABY"
"BY THE LIGHT OF THE SILVR'Y MOON"
"WHEN YOU WERE SWEET SIXTEEN"
"BLUSHING ROSIE"
"WAITING FOR THE ROBERT E. LEE"
"BACK IN YOUR OWN BACK YARD"
"TOOT TOOT TOOTSIE"
"BANKS OF THE WABASH"
"MY BLUE BELL"
"WAIT TILL THE SUN SHINES NELLIE"
"CALIFORNIA HERE I COME"
"CAROLINA IN THE MORNING"
"AVALON"
"42nd STREET"
"LULLABY OF BROADWAY"
"RAINBOW AROUND MY SHOUL
"LIZA"
"SPANIARD THAT BLIGHTED MY
"LATIN FROM MANHATTAN

COLUMBIA
PICTURES
presents

The JOLSON STORY

with
LARRY PARKS
EVELYN KEYES
WILLIAM DEMAREST

Screenplay by Stephen Longstreet
Produced by SIDNEY SKOLSKY
Directed by ALFRED E. GREEN

in TECHNICOLOR!

HIS LOVE SONGS INSPIRE MILLIONS TO ROMANCE!

The Greatest __Entertainer__ of Them All!

YOUR HEART SINGS THE SONGS HE SANG!

"APRIL SHOWERS"
"MAMMY"
"SONNY BOY"
"SWANEE"
"I WANT A GIRL"
"YOU MADE ME LOVE YOU"
"SITTING ON TOP OF THE WORLD"
"ABOUT A QUARTER TO NINE"
"ROCKABYE YOUR BABY"
"BY THE LIGHT OF THE SILV'RY MOON"
"WHEN YOU WERE SWEET SIXTEEN"
"BLUSHING ROSIE"
"WAITING FOR THE ROBERT E. LEE"
"BACK IN YOUR OWN BACK YARD"
"TOOT TOOT TOOTSIE"
"BANKS OF THE WABASH"
"MY BLUE BELL"
"WAIT TILL THE SUN SHINES NELLIE"
"CALIFORNIA HERE I COME"
"CAROLINA IN THE MORNING"
"AVALON"
"42nd STREET"
"LULLABY OF BROADWAY"
"RAINBOW AROUND MY SHOULDER"
"LIZA"
"SPANIARD THAT BLIGHTED MY LIFE"

COLUMBIA PICTURES
presents

The JOLSON STORY

with
LARRY PARKS
EVELYN KEYES
WILLIAM DEMAREST

Screenplay by
Stephen Longstreet

Produced by SIDNEY SKOLSKY

In spite of the fact that the report of the five advertisements showed them to be considerably above average and more than capable of doing their job of selling *The Jolson Story* to the movie-going public, Columbia ordered more tests of more advertisements. All in all, fifteen advertisements were drawn up for the purpose of having Audience Research test them. One reason for the additional tests was that Columbia was trying to do more than a good job in the preparation of its advertisements for the picture. They were trying to outdo themselves. But the first batch of advertisements tested so high that nothing that the creative men came up with was surpassed in the Audience Research field tests.

Another reason, and the most important was that Columbia was trying to decide on the number of songs to be listed in the advertisements. As a result of all the tests, the number was finally reduced to fifteen. It was discovered as a result of these tests that although the young people were attracted by the "bargain" aspect of "27 songs plus the highlights of 16 Broadway shows," the older people were not so much interested in the fact that there were many songs as they were interested in the opportunity to hear their old favorites. This conclusion was reached through a careful examination of the comments of all those people who had been interviewed.

AD TEST
of
THE JOLSON STORY

Col-46-42

July 1, 1946

For Columbia Pictures Corporation, ARI has conducted nationwide ad tests to determine the relative drawing power of four different advertisements for *The Jolson Story*. The drawing power of the ads is reported in terms of percentage of those interviewed who, when shown the ad, said they would want-to-see the picture.

This is not comparable with Market Want-to-see which, although arrived at in the same general way does not involve the use of an ad.

The ads* tested can be described as follows:

AD NO. 1 - Headline, "A Cavalcade of Glorious Technicolor Entertainment." Copy: "The music ... the Magic .. the Times of America's Greatest Entertainer."

AD NO. 2 - Headline, "Thrill to these Beloved Melodies."

AD NO. 3 - Headline, "In Technicolor - a Heartbeat of an Era Set to Music."

AD NO. 4 - Headline, "Cavalcade of Glorious Technicolor Entertainment." Copy: "27 Great Songs plus highlights of 16 Broadway Shows in one heartbeat of musical drama."

FINDINGS

AD NO. 1 has the highest Ad Want-to-see of the four ads tested. It is strong in all but one audience group and especially strong among frequent movie-goers and movie-goers in cities over 500,000.

AD NO. 2 has the next highest Ad Want-to-see but is considerably weaker than Ad No. 1 among movie-goers in cities over 500,000, particularly New York City, areas where the price paid per ticket at the box office averages highest.

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* See pages 71 through 74 for reproductions of the advertisements.

ADS NO. 3 and 4 are less strong than Ads 1 and 2 in most audience groups, the principal exception being that of the high drawing power of Ad No. 4 in the 12-17 age group.

A complete Market Breakdown of the four Ads follows:

	AD WANT-TO-SEE			
	AD 1	AD 2	AD 3	AD 4
TOTAL	75	74	71	68
NEW YORK CITY	77	69	75	65
MALES	74	73	67	64
FEMALES	76	76	75	71
AGES: 12-17	77	77	73	81
18-30	73	73	73	67
31-up	76	74	68	61
INCOMES: Upper and Middle	74	70	65	59
Lower	76	78	76	75
FREQUENCY OF ATTENDANCE:				
Less Than Once a Week	68	66	67	58
Once a Week	78	79	70	73
More Than Once a Week	81	80	79	76
SIZE OF COMMUNITY:				
10,000 - 100,000	73	77	73	78
100,000 - 500,000	72	77	72	65
Over 500,000	78	72	70	62

END OF REPORT NO. 11

Reproductions of the four advertisements follow in this order:

AD NO.	PAGE NO.
1	71
2	72
3	73
4	74

A Cavalcade of Glorious TECHNICOLOR Entertainment!

COLUMBIA PICTURES presents

The

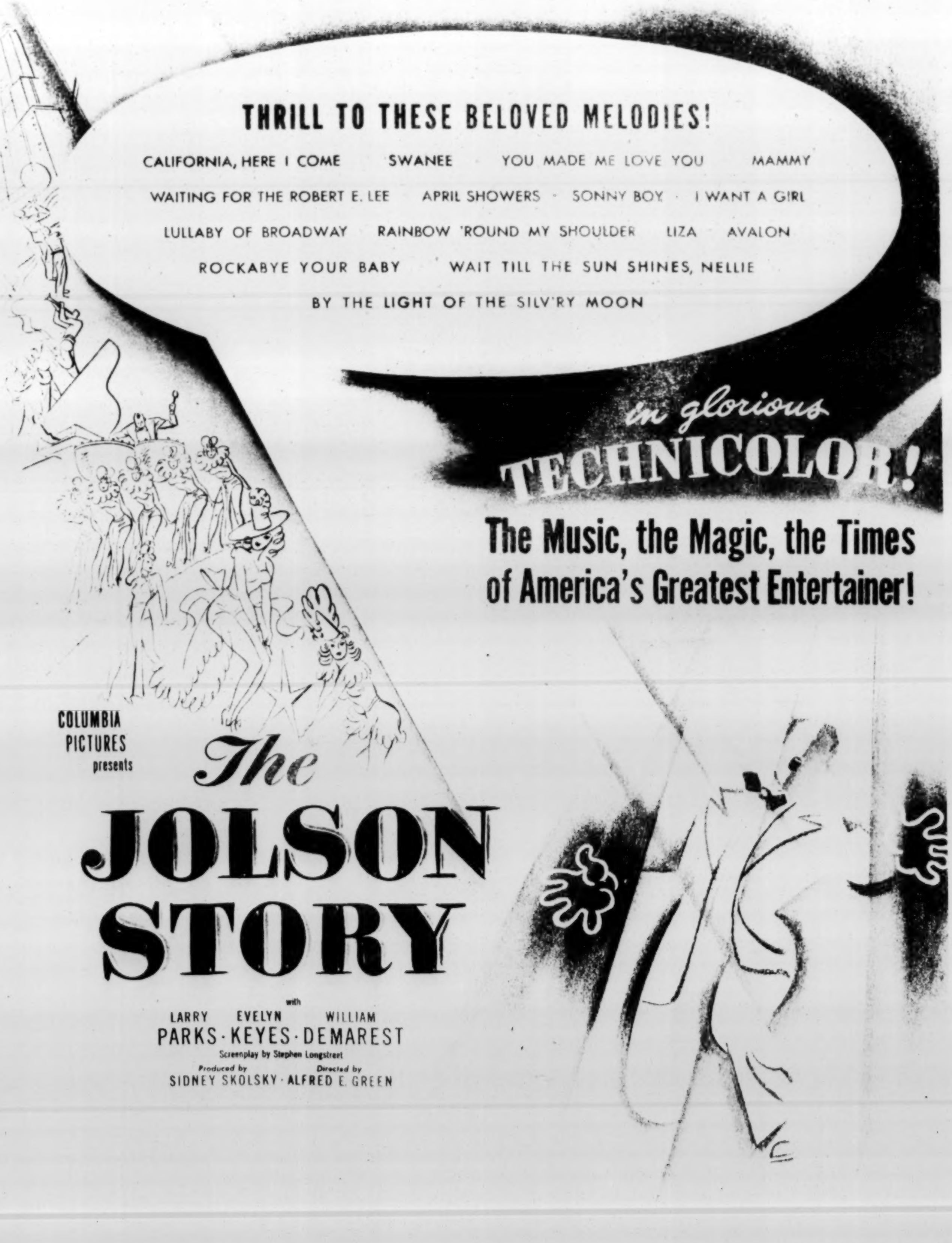
JOLSON STORY

The Music..
the Magic..
the Times
~ of ~
America's
Greatest
Entertainer

APRIL SHOWERS · 42ND STREET · I WANT A GIRL · WAITING FOR THE ROBERT E. LEE · RAINBOW 'ROUND MY SHOULDER · MAMMY · LIZA · SONNY BOY · SWANEE · LULLABY OF BROADWAY · ABOUT A QUARTER TO NINE · LATIN FROM MANHATTAN · YOU MADE ME LOVE YOU · WHEN YOU WERE SWEET SIXTEEN · CAROLINA IN THE MORNING · AVALON

LARRY PARKS ★ EVELYN KEYES
WILLIAM DEMAREST

Produced by SIDNEY SKOLSKY · *Directed by* ALFRED E. GREEN · *Photoplay by* Stephen Longstreet



THRILL TO THESE BELOVED MELODIES!

CALIFORNIA, HERE I COME · SWANEE · YOU MADE ME LOVE YOU · MAMMY

WAITING FOR THE ROBERT E. LEE · APRIL SHOWERS · SONNY BOY · I WANT A GIRL

LULLABY OF BROADWAY · RAINBOW 'ROUND MY SHOULDER · LIZA · AVALON

ROCKABYE YOUR BABY · WAIT TILL THE SUN SHINES, NELLIE

BY THE LIGHT OF THE SILV'RY MOON

in glorious

TECHNICOLOR!

The Music, the Magic, the Times of America's Greatest Entertainer!

COLUMBIA
PICTURES
presents

The JOLSON STORY

with

LARRY PARKS · EVELYN KEYES · WILLIAM DEMAREST

Screenplay by Stephen Longstreet

Produced by SIDNEY SKOLSKY · Directed by ALFRED E. GREEN

in Technicolor

THE HEARTBEAT
OF AN ERA
SET TO MUSIC!

COLUMBIA PICTURES
presents

The JOLSON STORY

with

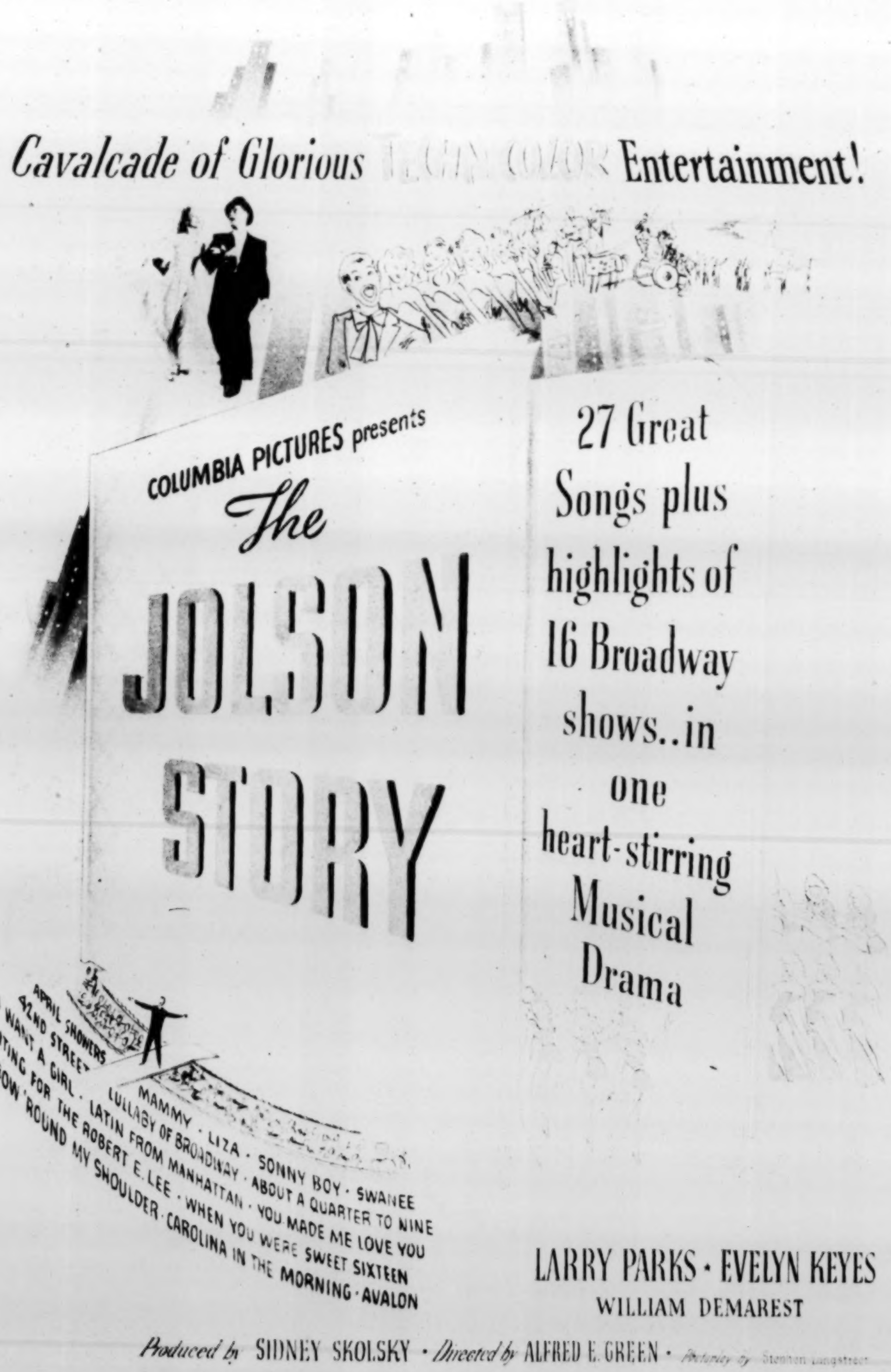
LARRY PARKS · EVELYN KEYES · WILLIAM DEMAREST

Screenplay by Stephen Longstreet

Produced by SIDNEY SKOLSKY   Directed by ALFRED E. GREEN

Ringing with the beloved melodies of the greatest entertainer of them all!

CALIFORNIA, HERE I COME . SWANEE
YOU MADE ME LOVE YOU . MAMMY
WAITING FOR THE ROBERT E. LEE . APRIL SHOWERS
SONNY BOY . I WANT A GIRL . LULLABY OF BROADWAY
RAINBOW 'ROUND MY SHOULDER . LIZA . AVALON
ROCKABYE YOUR BABY . WAIT TILL THE SUN SHINES, NELLIE
BY THE LIGHT OF THE SILV'RY MOON .



Cavalcade of Glorious TECHNICOLOR Entertainment!

COLUMBIA PICTURES presents

The
JOLSON
STORY

27 Great
Songs plus
highlights of
16 Broadway
shows..in
one
heart-stirring
Musical
Drama

APRIL SHOWERS · MAMMY · LIZA · SONNY BOY · SWANEE
42ND STREET · LULLABY OF BROADWAY · ABOUT A QUARTER TO NINE
I WANT A GIRL · LATIN FROM MANHATTAN · YOU MADE ME LOVE YOU
WAITING FOR THE ROBERT E. LEE · WHEN YOU WERE SWEET SIXTEEN
RAINBOW 'ROUND MY SHOULDER · CAROLINA IN THE MORNING · AVALON

LARRY PARKS · EVELYN KEYES
WILLIAM DEMAREST

Produced by SIDNEY SKOLSKY · *Directed by* ALFRED E. GREEN · *Photoplay by* Stephen Longstreet

The third ad test was done in a hurry and the interviewing was confined to New York City. The picture's opening had been set for October 10, 1946 at the Music Hall and the advertising campaign for New York was getting set. Reactions of New York movie-goers to these advertisements was desired - as quickly as possible.

AD TEST IN NEW YORK CITY
of
THE JOLSON STORY
Col-46-48
July 8, 1946

On assignment from Columbia Pictures Corporation, ARI has tested four additional ads for *The Jolson Story* in New York City. By reason of its rush nature it was not possible to get ad want-to-see in the tests of these four ads. The ads tested can be briefly described as follows:

AD NO. 1 Headline: "A Cavalcade of Glorious Technicolor Entertainment! The Music ... the Magic ... the Times of America's Greatest Entertainer."

AD NO. 2 Headline: *"The Jolson Story* is a glorious cavalcade in Technicolor ... aglow with these melodies you have always loved!"

AD NO. 3 *"The Jolson Story* is a cavalcade of glorious entertainment ... a heart story told with beloved music ... sparkling with the magic of Technicolor!"

AD NO. 4 Headline: "The Music ... the Magic ... the Times of America's Greatest Entertainer!"

FINDINGS

Using Ad No. 1 as the control ad it was found to be considerably higher than the three other ads when tested against each. It will be remembered that this ad was reported in Report No. Col-46-42 as having an ad want-to-see of 77 in New York City.

The ranking of these ads is as follows:

AD NO. 1 - first (by a wide margin)
AD NO. 2 - second
AD NO. 4 - third
AD NO. 3 - fourth

Reproductions of these ads appear on the next four pages, in the following order: Ad No. 1; Ad No. 2; Ad No. 3; Ad No. 4.

END OF REPORT NO. 12

A Cavalcade of Glorious TECHNICOLOR Entertainment!

COLUMBIA PICTURES presents

The JOLSON STORY

The Music..
the Magic..
the Times
of
America's
Greatest
Entertainer

APRIL SHOWERS · MAMMY · LIZA · SONNY BOY · SWANEE
42ND STREET · LULLABY OF BROADWAY · ABOUT A QUARTER TO NINE
I WANT A GIRL · LATIN FROM MANHATTAN · YOU MADE ME LOVE YOU
WAITING FOR THE ROBERT E. LEE · WHEN YOU WERE SWEET SIXTEEN
RAINBOW 'ROUND MY SHOULDER · CAROLINA IN THE MORNING · AVALON

LARRY PARKS ★ EVELYN KEYES
WILLIAM DEMAREST

Produced by SIDNEY SKOLSKY · *Directed by* ALFRED E. GREEN · *Photoplay by* Stephen Longstreet

The JOLSON STORY

is a glorious cavalcade in Technicolor...aglow with these melodies you have always loved!

CALIFORNIA, HERE I COME ♪ SWANEE ♪
YOU MADE ME LOVE YOU ♪ MAMMY ♪
WAITING FOR THE ROBERT E. LEE ♪
APRIL SHOWERS ♪ I WANT A GIRL ♪
LULLABY OF BROADWAY ♪
RAINBOW 'ROUND MY SHOULDER ♪
LIZA ♪ AVALON ♪
ROCKABYE YOUR BABY ♪
WAIT TILL THE SUN SHINES, NELLIE ♪
BY THE LIGHT OF THE SILV'RY MOON ♪

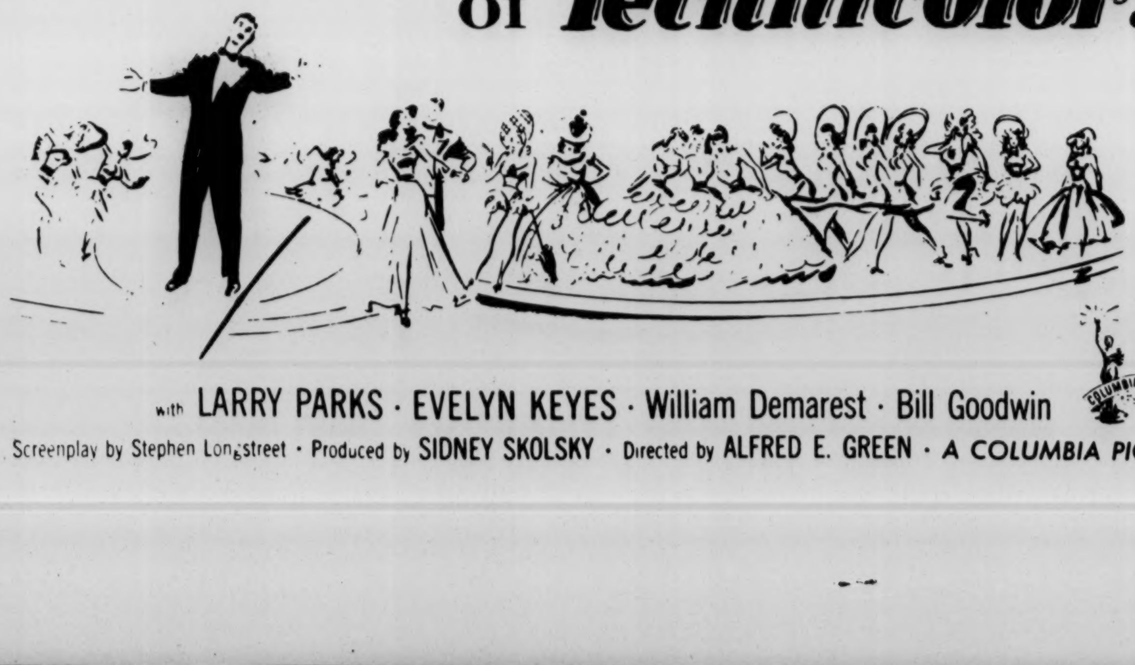
WITH **LARRY PARKS** · **EVELYN KEYES** · William Demarest · Bill Goodwin

Screenplay by Stephen Longstreet · Produced by SIDNEY SKOLSKY · Directed by ALFRED E. GREEN

A COLUMBIA PICTURE

The JOLSON STORY

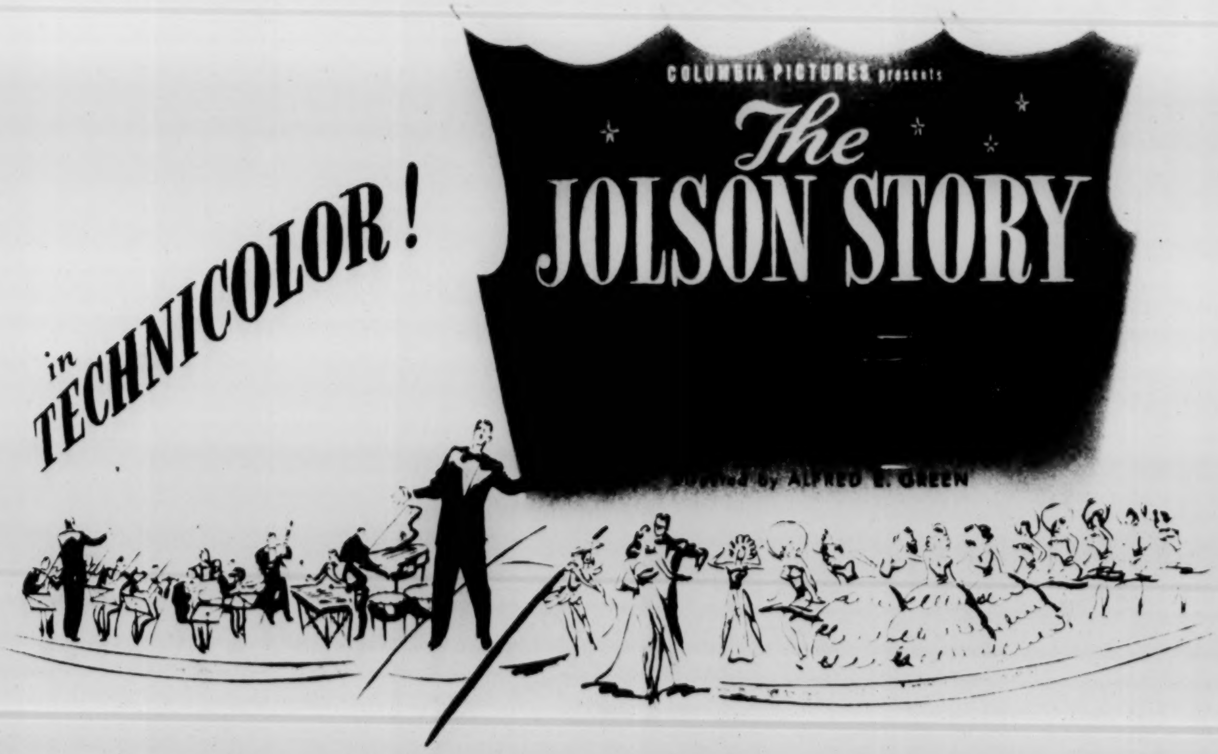
is a cavalcade
of glorious
entertainment
...a heart story
told with beloved
music...sparkling
with the magic
of ***Technicolor!***



with LARRY PARKS · EVELYN KEYES · William Demarest · Bill Goodwin

Screenplay by Stephen Longstreet · Produced by SIDNEY SKOLSKY · Directed by ALFRED E. GREEN · *A COLUMBIA PICTURE*

The Music...
the Magic...
the Times
# of America's
Greatest
Entertainer!


in TECHNICOLOR!
COLUMBIA PICTURES presents
The JOLSON STORY
Directed by ALFRED E. GREEN

Two more advertisements* were made up and ordered tested before the list of ads was completed.

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* It will be noted in the following report that the advertisements includes reference to 29 rather than 27 songs. This error however could be expected to have no significant affect on the results.

AD TEST
of
THE JOLSON STORY
Col-46-53
July 16, 1946

For Columbia Pictures, Corporation, ARI has completed nationwide ad tests to determine the relative drawing power of two additional advertisements for *The Jolson Story*. The drawing power of ads is reported in terms of the percentage of those interviewed who, when shown the ad, said they would want to see the picture.

This is not comparable with Market Want-to-see which, although arrived at in the same general way, does not involve the use of an ad.

The ads tested can be described briefly as follows:

AD NO. 5 - Headline, "The Screen's Mightiest Technicolor Entertainment!" with copy, "A cavalcade of 29 great songs, highlights of 16 Broadway shows in one heart-stirring musical drama."

AD NO. 6 - Headline, "A Cavalcade in Glorious Technicolor" with copy, "The Music, the Magic, the Times of America's Greatest Entertainer."

Ads previously tested were the following:

AD NO. 1 - Headline, "A Cavalcade of Glorious Technicolor Entertainment." Copy: "The Music ... the Magic ... the Times of America's Greatest Entertainer."

AD NO. 2 - Headline, "Thrill to these Beloved Melodies."

AD NO. 3 - Headline, "In Technicolor - a Heartbeat of an Era Set to Music."

AD NO. 4 - Headline, "Cavalcade of Glorious Technicolor Entertainment." Copy: "27 Great Songs plus highlights of 16 Broadway Shows in one heartbeat of musical drama."

FINDINGS

1. Ad No. 5 produced an Ad Want-to-see of 74.
2. Ad No. 6 also produced an Ad Want-to-see of 74.
3. These compare with earlier findings* as follows:

	AD WANT-TO-SEE
AD NO. 1	75
AD NO. 2	74
AD NO. 5	74
AD NO. 6	74
AD NO. 3	71
AD NO. 4	68

4. A complete Market Breakdown of the Ad Want-to-see for all six advertisements follows:

	AD NO. 1	AD NO. 2	AD NO. 5	AD NO. 6	AD NO. 3	AD NO. 4
TOTAL	75	74	74	74	71	68
NEW YORK CITY	77	69	73	67	75	65
MALES	74	73	71	70	67	64
FEMALES	76	76	76	77	75	71
AGES: 12-17	77	77	75	78	73	81
18-30	73	73	70	71	73	67
31-up	76	74	78	74	68	61
INCOMES: Upper and Middle	74	70	69	71	65	59
Lower	76	78	78	76	76	75
FREQUENCY OF ATTENDANCE:						
Less Than Once a Week	68	66	69	67	67	58
Once a Week	78	79	76	78	70	73
More Than Once a Week	81	80	79	79	79	76
SIZE OF COMMUNITY:						
10,000 - 100,000	73	77	77	81	73	78
100,000 - 500,000	72	77	74	77	72	65
Over 500,000	78	72	73	67	70	62

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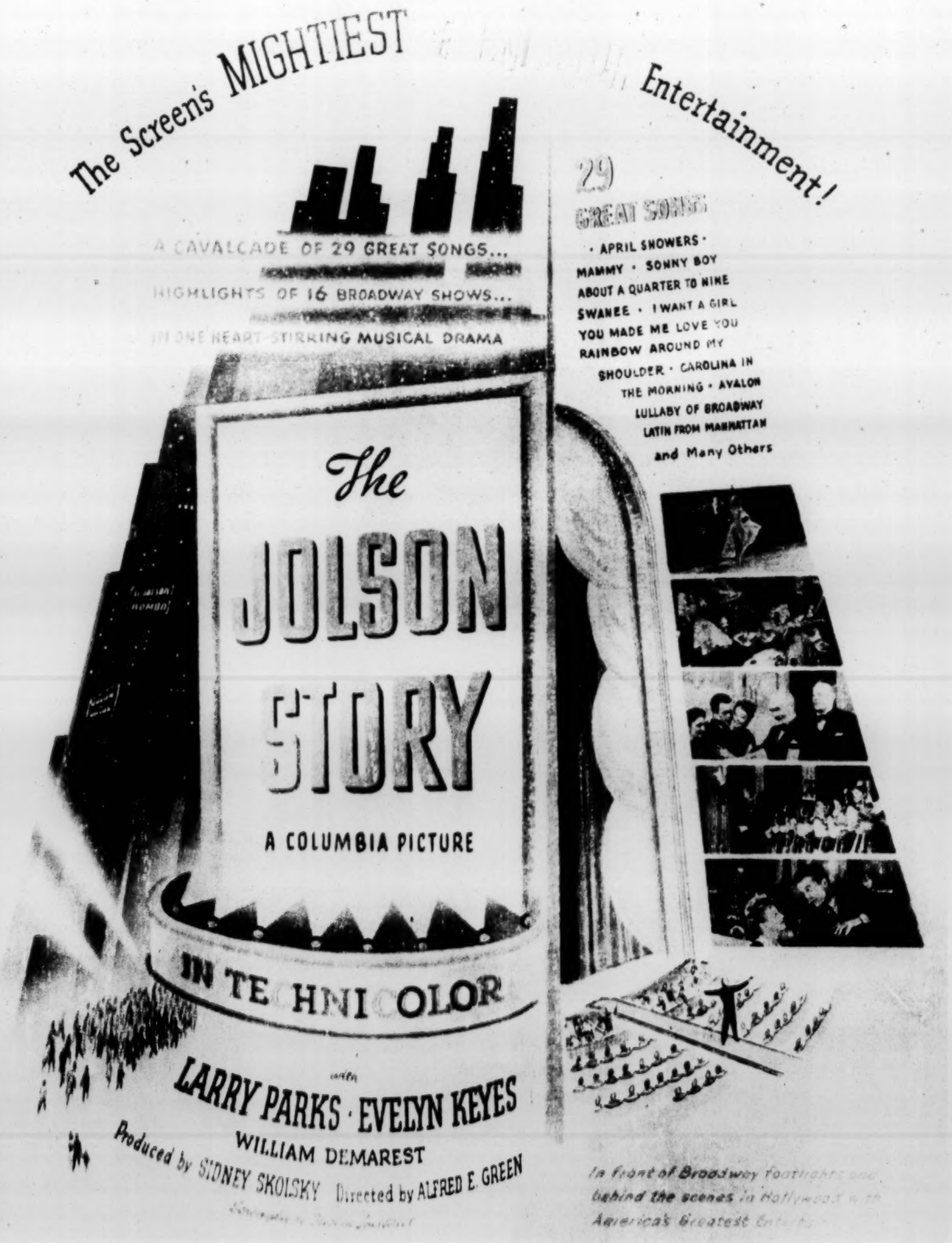
* Reproductions of ads No. 5 and No. 6 appear on the next two pages, in, that order.
* See report No. Col-46-42.

END OF REPORT NO. 13



The Screen's MIGHTIEST [illegible] Entertainment!

A CAVALCADE OF 29 GREAT SONGS...
HIGHLIGHTS OF 16 BROADWAY SHOWS...
IN ONE HEART-STIRRING MUSICAL DRAMA

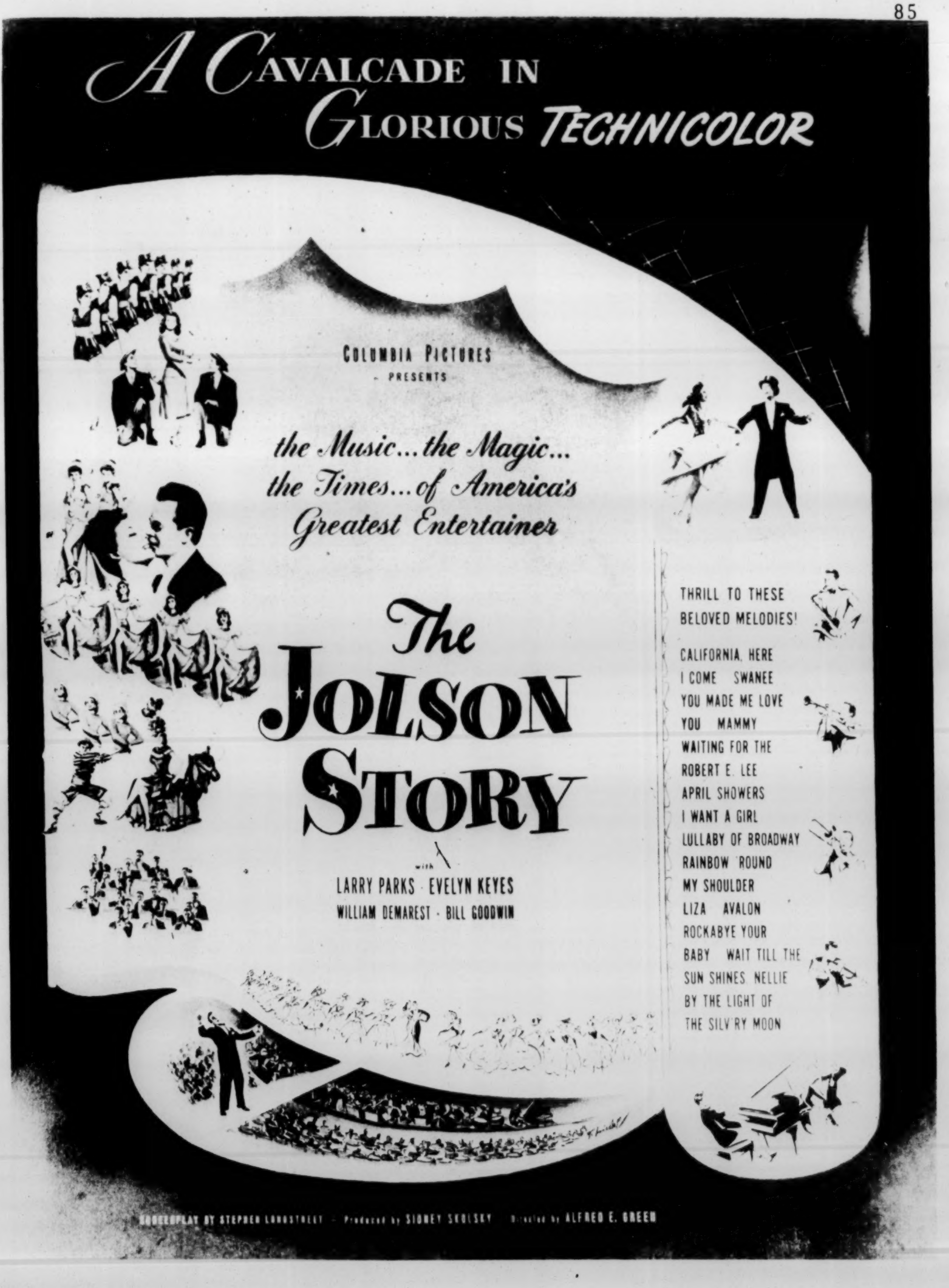
29
GREAT SONGS
· APRIL SHOWERS ·
MAMMY · SONNY BOY
ABOUT A QUARTER TO NINE
SWANEE · I WANT A GIRL
YOU MADE ME LOVE YOU
RAINBOW AROUND MY
SHOULDER · CAROLINA IN
THE MORNING · AVALON
LULLABY OF BROADWAY
LATIN FROM MANHATTAN
and Many Others

The
JOLSON
STORY
A COLUMBIA PICTURE

IN TECHNICOLOR

with
LARRY PARKS · EVELYN KEYES
WILLIAM DEMAREST
Produced by SIDNEY SKOLSKY Directed by ALFRED E. GREEN
[illegible]

In front of Broadway footlights and behind the scenes in Hollywood with America's Greatest [illegible]



A CAVALCADE IN
GLORIOUS TECHNICOLOR

COLUMBIA PICTURES
PRESENTS

the Music... the Magic...
the Times... of America's
Greatest Entertainer

The JOLSON STORY

with
LARRY PARKS · EVELYN KEYES
WILLIAM DEMAREST · BILL GOODWIN

THRILL TO THESE
BELOVED MELODIES!

CALIFORNIA, HERE
I COME SWANEE
YOU MADE ME LOVE
YOU MAMMY
WAITING FOR THE
ROBERT E. LEE
APRIL SHOWERS
I WANT A GIRL
LULLABY OF BROADWAY
RAINBOW 'ROUND
MY SHOULDER
LIZA AVALON
ROCKABYE YOUR
BABY WAIT TILL THE
SUN SHINES, NELLIE
BY THE LIGHT OF
THE SILV'RY MOON

SCREENPLAY BY STEPHEN LONGSTREET · Produced by SIDNEY SKOLSKY · Directed by ALFRED E. GREEN

An examination of the preceding advertisements will show how completely and carefully Columbia used the Audience Research reports on *The Jolson Story* in order to determine what about the picture they were going to sell and how they were going to sell it in the advertisements. The elements of the picture which appealed to the most people were incorporated into the advertising material in a way which appealed to the most people, Without the impersonal and objective testing which Audience Research subjected the advertisements to, a decision as to what and how to sell could not have been reached as easily and accurately. The use of Audience Research techniques in pretesting these advertisements eliminated the frequent clashes of personal opinion by taking the arguments directly to the public and measuring public reactions on the same scale and with the same set of values that all other previous and subsequent Audience Research tests are measured by, thus enabling the Columbia executives to compare every reported figure on the advertisements with every other reported figure concerning story, title, want-to-see, etc.

The treatment given the problem of advertising *The Jolson Story* by Columbia was as close to the ideal as possible. And the success of the campaign (not a particularly lavish one, incidentally) is a matter of record.

CHAPTER IX

In June, 1946, ARI was asked to preview *The Jolson Story* using ARI's Preview Jury System. This was about five months before the picture's first engagement. The picture was previewed twice at the studio.

There were two purposes in these previews. First of all the picture was in the editing stage and the cutting had reached the point where several final decisions had to be made. Therefore, since the ARI Preview Jury System is a vast improvement over the sneak preview as usually conducted, offering everything the "sneak" does, plus many other advantages, Columbia ordered a preview, then another, to aid them in bringing the picture to a final cut version.

One part of the ARI report consists of a graph showing audience enjoyment of every scene in the picture. Audience enjoyment is recorded by means of the Hopkins Televote machine. Members of the audience have a dial in their hands on which they can register their reaction to each scene in the picture as it unfolds. The responses of each person are transmitted over an electric circuit to a machine which accumulates and records them as a single continuous line on a graph. This is called the picture's profile curve. The final profile curve for *The Jolson Story* is attached to the inside back cover of this volume.

One of the specific values obtained from the profile curve had to do with a particular musical number. Study of the curve obtained before final cutting showed that one song in the picture produced a sharp drop in what was an otherwise uniformly high curve. Columbia had had doubts about the number before ARI's preview and these findings convinced them that the wisest course would be to drop the sequence from the picture. Other cuts as well were made and the profile chart was thus of considerable use in editing the picture.

Another part of the preview report consists of an analysis of players most liked and disliked, scenes best liked and least liked, overall enjoyment of the picture, etc.

These answers are obtained through the use of a carefully designed series of questionnaires with which interviewing of the specially selected preview audience is conducted both before the preview and after it. Information obtained from the answers to these questions supports and amplifies the enjoyment findings of the profile curve itself, and its value to the cutting process is too obvious to comment upon.

All this information is designed for use by the studio during editing. The second purpose of the preview is to furnish to the distribution departments a measurement of the amount and kind of future word-of-mouth comment about the picture. Accurate advance knowledge of what word-of-mouth will be can be used by the advertising and sales departments to such great advantage that this is possibly the most valuable single contribution of the preview report.

It is difficult, if not impossible, for those who have worked on the production of a picture and those who will be concerned with its distribution to keep their objective viewpoint. The usual sneak preview does not furnish precise and detailed information such as is found in ARI preview reports. Sneak preview audiences are an unknown quantity since little is known about them in advance. They do not necessarily represent the movie-going public. They are individuals who want-to-see the picture advertised as regularly playing the particular theatre at the time. They may not represent the kind of audience which will see the feature about to be sneak-previewed. Their reactions, therefore, if they could be obtained, are not necessarily valuable. Furthermore, those who respond to card questions by stopping to fill them out or mailing them back to the studio are too often those who represent the extremes of opinion and do not represent those who will comprise the previewed picture's audience.

Therefore, the ARI Preview Jury System, which previews a picture before a *pre-selected* audience which represents the actual ticket buyers who will pay their money to see this picture, offers the motion picture business the only system whereby can be obtained a completely objective appraisal of *future* enjoyment and its resultant word-of-mouth. The tremendous advantage of knowing for certain, in advance--before advertising, before distribution--what the public will say about a picture is often the difference between good business and exceptional business, or, at times, disastrously bad business and break-even business. The advantage works for both kinds of production.

In the case of *The Jolson Story* the ARI previews uncovered the fact that *The Jolson Story* was a picture of outstanding proportions. On the basis of its previews, ARI estimated that the favorable word-of-mouth on the picture would increase its Want-to-see by six points.* This was a striking result and represents the greatest Want-to-see increase from-word-of-mouth ever forecast by ARI. In other words, the picture was so enjoyable that favorable comment from those who saw it would persuade literally millions of people to buy tickets when they would otherwise have passed up the picture.

At this point it was apparent the picture was definitely a production with even greater potentialities than that indicated by title, story and Want-to-see tests. How much greater was the question. Up to this time ARI had had no previous example of a picture which audiences enjoyed so much more than their anticipation and therefore could not foresee the enormous extent to which the picture's favorable word-of-mouth would snowball. The only error was in being too conservative in the interpretation of the unusual preview findings. No other picture in ARI's history had such a tremendous climb in Want-to-see during playoff. The bulk of the picture's national advertising was completed by early December, 1946. Yet from mid-January when the picture had played in a number of large cities the Market Want-to-see climbed a point a week for ten weeks or until measurements were discontinued in late March, 1947.

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* It is interesting to note that a year and a half before the picture won the Photoplay award, based on nationwide surveys of movie-goers, as the most enjoyed picture of 1947, ARI's Preview Jury System had shown *The Jolson Story* to be one of the top-ranking pictures in ARI history.

Before the picture's opening, two more previews were ordered. The first one was with a full cross-section of typical movie-goers in New York City. The reason for this New York City preview was based on the problem of where to open the picture. The preview reports up to this point had been based on Los Angeles preview audiences. Therefore, if New York audiences enjoyed the final picture as much in relation to the rest of the country as the Want-to-see in New York City topped the Want-to-see elsewhere in the U.S., the opportunity to open the picture at the Music Hall would be taken and the resulting successful run at that huge showcase would establish the picture's reputation as it could not be otherwise.

ARI's report submitted August 22 said that about the same rise in Want-to-see was indicated by results of the New York preview as was indicated by the Los Angeles previews. In other words, the New York preview confirmed findings of the earlier previews that the picture was in the very top rank in regard to entertainment value. The final preview was conducted with an audience composed entirely of movie-goers between the ages of 12 to 17. Results of this preview are covered in the next chapter.

PROFILE ANALYSIS
of
THE JOLSON STORY
Col-46-39
June 26, 1946

Following are the findings in the two previews of *The Jolson Story* using ARI's Preview Jury System.

1. Those movie-goers in the preview audience who *wanted-to-see The Jolson Story* found that their actual enjoyment of the picture exceeded their anticipation.

2. Those who *did not want-to-see* the picture before the preview found it far more enjoyable than they had anticipated.

CONCLUSION: On the basis of these findings ARI forecasts that *The Jolson Story* will have word of mouth well above average and to an extent sufficient to raise the Market Want-to-see by six points as the picture plays off.

SCENES ENJOYED MOST

When the audience was asked to *recall* at the conclusion of the picture those scenes they enjoyed most, almost three out of four recalled the singing scenes. Scenes remembered as most enjoyed by a significant proportion of movie-goers follows:

	PER CENT
Singing scenes	54
As a boy singing in Synagogue	19
Final scene	9

PLAYERS ENJOYED MOST

When the audience was asked to name the players they enjoyed in the picture - whom they would like to see have *bigger parts* in other pictures - their answers divided as follows:

	PER CENT
Scotty Beckett	21
Larry Parks	14
Ludwig Donath	7

END OF REPORT NO. 14

REPORT ON NEW YORK CITY PREVIEW
of
THE JOLSON STORY
Col-46-66
October 2, 1946

A preview of *The Jolson Story* was held in New York City on September 19, 1946. The findings are as follows: Both among those who said they especially wanted to see the picture and those who did not, enjoyment was considerably greater than they expected. This was in spite of the fact that anticipated enjoyment was well above that of the average picture.

The results of two previews held in Los Angeles (reported June 26, 1946), indicate that favorable word-of-mouth will increase the Market Want-to-see by six points as the picture plays off. About the same rise in want-to-see is indicated by results of the New York preview.

END OF REPORT NO. 15

CHAPTER X

Because the Want-to-see tests of *The Jolson Story* had shown its lowest Want-to-see to be among youngsters 12 to 17, Columbia executives wanted further information than had been furnished by previews up to this point about how well these young movie-goers would enjoy the picture. Although every ARI preview audience has its proper proportion of boys and girls between 12 and 17, and the enjoyment of those young people when they saw *The Jolson Story* previews had been high, nevertheless a special preview was ordered before an audience composed only of movie-goers between 12 and 17 years old. As one Columbia executive put it, "We know we've got the older people, we are sure about the middle agers, but we are concerned about the teen-agers." Since the youths had never seen Al Jolson, measurement of their enjoyment and resulting word-of-mouth was ordered. An all-youth audience was considered to be the most exacting test possible.

This was a necessary move because tentative plans had been made by Columbia to release the picture slowly in order to take advantage of word-of-mouth which was going to be so fantastically favorable. If one audience group--the youngsters, who are so often such rabid and talkative fans--did not agree with everyone else, there was a chance that the plans for a slow playoff would be a mistake which could not be corrected once the decision was made. Therefore, a preview audience of teen-agers was assembled and the picture was submitted to their tender mercies.

The result was enough to make the most careful observer abandon his conservative view. Quoting from the report, the findings in brief were:

> "The extent of their enjoyment was about equal to the high enjoyment noted in the Los Angeles previews for a cross-section of movie-goers of all ages."

This meant that even where Want-to-see was lowest, enjoyment was unbelievably high. The picture would have exceptionally favorable word-of-mouth from even the younger movie-goers.

The problem for Columbia was now a lot simpler--just as big, but many unknowns had been eliminated through a careful use of Audience Research facilities. The big problem now was to be sure that the movie-going public was informed *in advance of playdates*, that *The Jolson Story* existed as a picture and would be available for them to see. This statement seems ridiculously obvious but a repetition of the most important part of it might be advisable:

> ..... be sure that the movie-going
> public was informed *in advance*
> of playdates .....

PREVIEW AMONG MOVIE-GOERS 12-17
of
THE JOLSON STORY
Col-46-58
August 6, 1946

At the request of Columbia Pictures Corporation, ARI has conducted a special preview of *The Jolson Story* using an audience of movie-goers 12-17.

FINDINGS

1. Both those youngsters in the audience who wanted to see *The Jolson Story* and those who did not, found it far more enjoyable than they had anticipated. The extent of their enjoyment was about equal to the high enjoyment noted in the Los Angeles previews for a cross-section of movie-goers of all ages.

2. When the audience was asked to *recall* at the conclusion of the picture those scenes they enjoyed most, the following were mentioned most frequently.

	PER CENT
Jolson singing in night club in final scenes	38
Jolson first meets Julie	11
As a boy singing in Synagogue	9
Anniversary party	7

3. When the audience was asked to name the players they enjoyed in the picture - whom they would like to see have *bigger* parts in other pictures - their answers divided as follows:

	PER CENT
Larry Parks	17
Scotty Beckett	10
William Demarest	9

END OF REPORT NO. 16

CHAPTER XI

Before commencing an examination of the advertising and publicity campaign of *The Jolson Story*, it might be well to review briefly the situation which Columbia found itself in at this point with respect to the picture. They knew, through Audience Research, that *The Jolson Story* had an about average Want-to-see--that the public did not consider it anything unusual to look forward to. They knew what it was the public liked best about it--and least. They knew what the public thought it would be about. And they also knew what the public would like it to be about. All this, of course, was when samples of movie-goers knew only the bare facts and had not been subjected to any selling effort through advertising and publicity. They also knew that the public as a group was going to enjoy *The Jolson Story* as well as any picture they had ever seen.* They knew that advertisements emphasizing certain elements of the picture would produce the desired result on the public's desire to see the picture. And they knew that they were going to release the picture slowly in order to give everyone who was going to see it an opportunity to talk about it and tell his family and friends about it.

Now, since the picture's saleable features were known and evaluated by the research program, the real problem involved the phase in the report quoted in the previous chapter:

> . . .be sure that the movie-going
> public was informed *in advance*
> *of playdates. . .*

The mechanics of the distribution of pictures make the first-run engagements important. They are more than important to the distributing company which does not own theatres. The first-run engagements to that company are vital. Terms, preferred playing time, circuit deals and all the many distribution variables affecting business are, in many cases, so dependent on what the picture does in its opening engagements that it is little wonder that lobbies of first-run Broadway houses are too familiar to distribution executives who drop in to "check" when the unexpected happens to their pictures on opening day.

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* This statement is limited to pictures studied by Audience Research in the ten years of its existence.

There is almost always a special allocation in advertising campaign budgets for New York, Los Angeles, or other key city campaigns. Such budget items are considered absolutely necessary. Movie-goers must be told *in advance* of coming attractions, otherwise they will be in ignorance of such pictures and will not have the opportunity to decide whether to buy a ticket or not. The more people who know about a picture, the more people will go to see it. The more people who go to see it, the more people will talk about it to friends and family. The more people who talk about it, the more people will be added to those who know about it.

But, if few know about it, few will see it. If few see it, few will talk about it. And good word-of-mouth does not get the same chance to be effective when there are fewer people spreading it around. It has happened before that good pictures have not sold themselves. They have to have help, and often plenty of it.

Therefore, since Columbia knew all this, from here on their attention was directed toward Audience Research Index reports.

Early in April, 1946, seven months before the picture's opening, ARI began to measure weekly the penetration and want-to-see of *The Jolson Story*.

The first report, for the week ending April 6, showed the penetration to be one nationally. That is to say, one per cent of the nation's movie-goers could prove knowledge about the picture *The Jolson Story*. In New York City the penetration was two.

The picture's penetration gradually rose until for the week ending September 14 it was 8 nationally and 11 in New

York City. From this point on the climb became sharper and at its New York City Music Hall opening *The Jolson Story* had a national penetration of about 21 and a New York City penetration of 46. All of this penetration had been obtained by national publicity and advertising in local media in New York City. One outstanding publicity break had occurred prior to opening in the "Salute to Al Jolson" broadcast over the nationwide hook-up of MBS. In the week following this broadcast the picture's national penetration rose six points, indicating that *The Jolson Story* was brought to the conscious knowledge of about 3,500,000 more people than already knew of it.

Before the first national magazine advertisement appeared, the picture's penetration had reached 29. The national magazine campaign lasted from about the middle of November to the middle of December and was completed before the picture was in general release, so that in all but a few situations the picture had the benefit of the national advertisements which earlier tests had shown to be strong.

By the time it was in general release, *The Jolson Story* had a national penetration (outside of areas where it had opened) of 39, *13 points above the average "A" picture's penetration at this point.* In areas where the picture had opened, termed *"shown areas"* in ARI's reports, the penetration was 61 and eventually rose to 65.

During this period the picture's want-to-see had climbed steadily until in the last week in March it had reached 74.

Just before the picture opened in the Music Hall in New York City 21 per cent of the nation's movie-goers knew about the picture and 46 per cent of New York's movie-goers knew about it. There were then, enough people in New York who had been informed about the picture to guarantee satisfactory opening business at the Music Hall. Even though the Music Hall is a special situation and can almost guarantee good business, there are variations in weekly grosses from that theatre which are not explainable except by means of penetration. However, the succeeding weeks' business was good, and the business which the picture did in the second and subsequent runs in New York was phenomenal.

It has happened many times that a picture does *relatively* better business after its first-run than during the first-run. Such pictures are the true "sleepers." The term fits those pictures well because it means that the audiences were asleep and didn't wake up to the fine entertainment they were missing until the picture had gotten somewhat down the line. Such pictures may wind up in a blaze of big business in the lower run situations--where theatres are smaller, prices are lower and runs are shorter. Such treatment of good pictures serves only to enrich the smaller exhibitor and insure his regular winter sojourn in Florida. The distributor misses the big money of crowded first-run houses and extended playing time.

Insurance against this is penetration in advance--before release and not after it. It paid off handsomely for *The Jolson Story*.

On the next page is a chart showing the penetration and want-to-see history of the picture. Penetration and want-to-see are reported in this form which provides the client with an up-to-date running record of the effect of his picture's marketing campaign.

During the course of measurements of a picture's penetration and want-to-see, ARI periodically reports both figures for each of the principal audience groups. This provides the client with a continuing check on the success with which the various groups are being sold by the advertising and publicity. Thirteen such reports were issued on *The Jolson Story* covering a period of a little less than one year. Examination of these reports will show how successfully the lowest want-to-see group (youngsters 12-17) was sold. The want-to-see of the 12-17 age group in the first report was 17 points below the want-to-see of those over 30. In the final report it will be seen that the gap had been narrowed to only six points.

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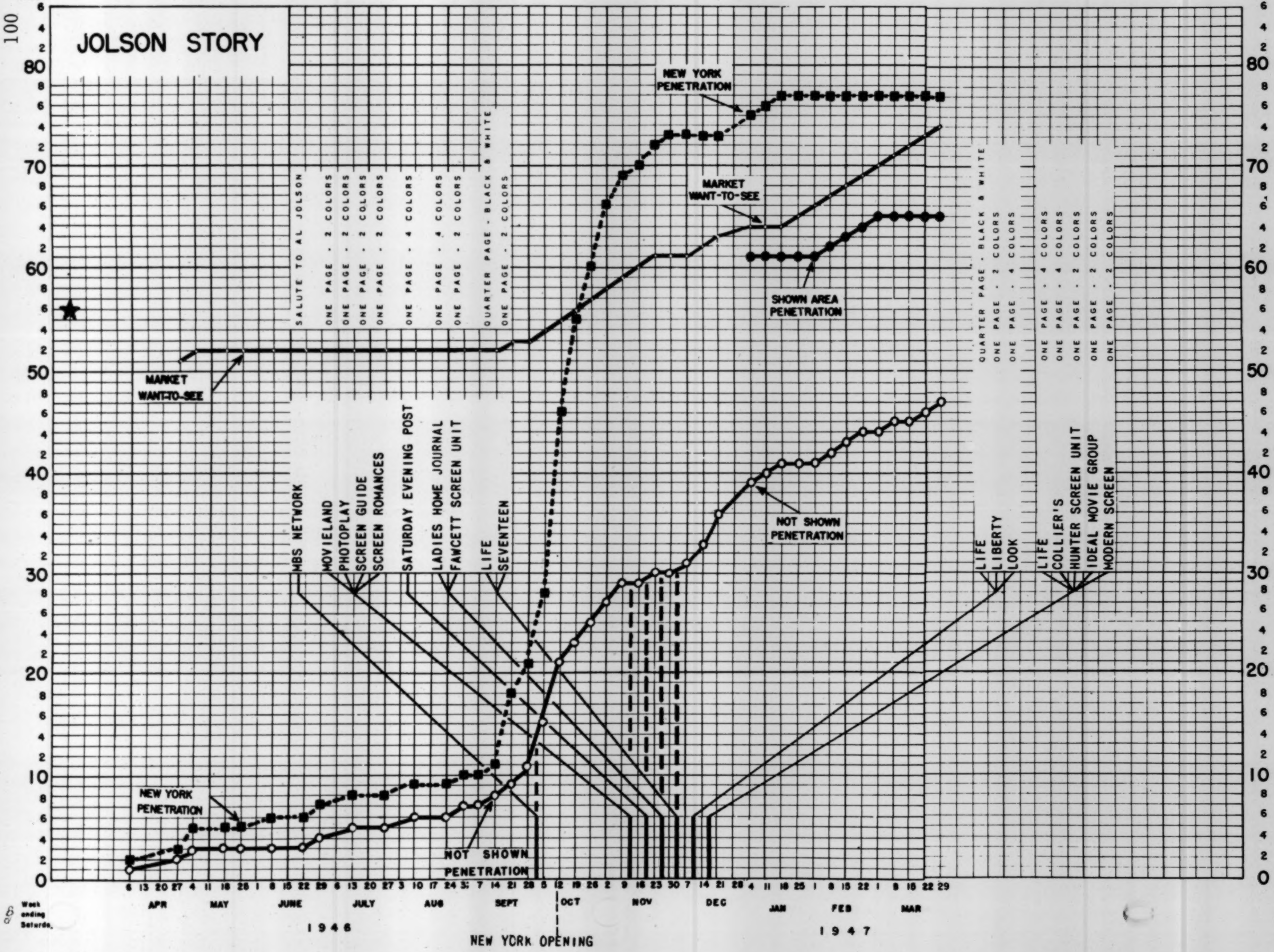
WEEKLY INDEX OF AUDIENCE POTENTIAL

AUDIENCE RESEARCH, INC.

PRINCETON - NEW YORK - HOLLYWOOD

★ AVERAGE MARKET WANT-TO-SEE "A" PICTURES, ALL COMPANIES, AT ZERO PENETRATION



WEEKLY INDEX OF AUDIENCE POTENTIAL

Index No. 300
Week ending April 27, 1946

THE JOLSON STORY

MARKET BREAKDOWN	NOT-SHOWN AREA PENETRATION %	MARKET WANT-TO-SEE %
TOTAL	2	51
MALES	1	56
FEMALES	3	47
AGES: 12-17	2	46
18-30	3	47
31-up	1	62
INCOMES: Upper and Middle	2	53
Lower	2	50
FREQUENCY OF ATTENDANCE:		
Less Than Once a Week	1	56
Once a Week	2	51
More Than Once a Week	3	48
SIZE OF COMMUNITY:		
10,000 - 100,000	2	50
100,000 - 500,000	2	48
Over 500,000	2	54

WEEKLY INDEX OF AUDIENCE POTENTIAL

Index No. 303
Week ending May 18, 1946

THE JOLSON STORY

MARKET BREAKDOWN	NOT-SHOWN-AREA PENETRATION %	MARKET WANT-TO-SEE %
TOTAL	3	52
MALES	2	55
FEMALES	4	50
AGES: 12-17	3	46
18-30	4	49
31-up	2	63
INCOMES: Upper and Middle	2	54
Lower	4	51
FREQUENCY OF ATTENDANCE:		
Less Than Once a Week	2	55
Once a Week	3	52
More Than Once a Week	5	51
SIZE OF COMMUNITY:		
10,000 - 100,000	3	52
100,000 - 500,000	3	52
Over 500,000	3	52

WEEKLY INDEX OF AUDIENCE POTENTIAL

Index No. 309
Week ending June 29, 1946

THE JOLSON STORY

MARKET BREAKDOWN	NOT-SHOWN-AREA PENETRATION %	MARKET WANT-TO-SEE %
TOTAL	4	52
MALES	3	55
FEMALES	5	50
AGES: 12-17	4	47
18-30	5	49
31-up	2	61
INCOMES: Upper and Middle	4	53
Lower	5	52
FREQUENCY OF ATTENDANCE:		
Less Than Once a Week	2	57
Once a Week	4	50
More Than Once a Week	6	50
SIZE OF COMMUNITY:		
10,000 - 100,000	4	52
100,000 - 500,000	4	52
Over 500,000	4	53

WEEKLY INDEX OF AUDIENCE POTENTIAL

Index No. 313
Week ending July 27, 1946

THE JOLSON STORY

MARKET BREAKDOWN	NOT-SHOWN-AREA PENETRATION %	MARKET WANT-TO-SEE %
TOTAL	5	52
MALES	3	55
FEMALES	6	50
AGES: 12-17	6	48
18-30	6	50
31-up	2	59
INCOMES: Upper and Middle	4	54
Lower	6	51
FREQUENCY OF ATTENDANCE:		
Less Than Once a Week	2	59
Once a Week	4	50
More Than Once a Week	8	50
SIZE OF COMMUNITY:		
10,000 - 100,000	4	50
100,000 - 500,000	4	51
Over 500,000	7	55

WEEKLY INDEX OF AUDIENCE POTENTIAL

Index No. 317
Week ending August 24, 1946

THE JOLSON STORY

MARKET BREAKDOWN	NOT-SHOWN-AREA PENETRATION %	MARKET WANT-TO-SEE %
TOTAL	6	52
MALES	4	54
FEMALES	8	50
AGES: 12-17	7	49
18-30	7	49
31-up	3	59
INCOMES: Upper and Middle	5	53
Lower	7	52
FREQUENCY OF ATTENDANCE:		
Less Than Once a Week	3	59
Once a Week	5	50
More Than Once a Week	9	50
SIZE OF COMMUNITY:		
10,000 - 100,000	5	50
100,000 - 500,000	5	50
Over 500,000	8	55

WEEKLY INDEX OF AUDIENCE POTENTIAL

Index No. 322
Week ending September 28, 1946

THE JOLSON STORY

MARKET BREAKDOWN	NOT-SHOWN-AREA PENETRATION %	MARKET WANT-TO-SEE %
TOTAL	11	53
MALES	8	55
FEMALES	14	51
AGES: 12-17	11	50
18-30	14	49
31-up	6	61
INCOMES: Upper and Middle	11	53
Lower	11	53
FREQUENCY OF ATTENDANCE:		
Less Than Once a Week	6	58
Once a Week	11	51
More Than Once a Week	16	51
SIZE OF COMMUNITY:		
10,000 - 100,000	6	51
100,000 - 500,000	6	50
Over 500,000	17	57

WEEKLY INDEX OF AUDIENCE POTENTIAL

Index No. 326
Week ending October 26, 1946

THE JOLSON STORY

MARKET BREAKDOWN	NOT-SHOWN-AREA PENETRATION %	MARKET WANT-TO-SEE %
TOTAL	25	57
MALES	18	59
FEMALES	32	55
AGES: 12-17	25	53
18-30	31	53
31-up	17	66
INCOMES: Upper and Middle	28	58
Lower	22	56
FREQUENCY OF ATTENDANCE:		
Less Than Once a Week	16	61
Once a Week	25	55
More Than Once a Week	35	56
SIZE OF COMMUNITY:		
10,000 - 100,000	19	55
100,000 - 500,000	23	58
Over 500,000	31	58

WEEKLY INDEX OF AUDIENCE POTENTIAL

Index No. 330
Week ending November 23, 1946

THE JOLSON STORY

MARKET BREAKDOWN	NOT-SHOWN-AREA PENETRATION %	MARKET WANT-TO-SEE %
TOTAL	30	61
MALES	22	62
FEMALES	38	60
AGES: 12-17	32	56
18-30	35	58
31-up	22	69
INCOMES: Upper and Middle	34	63
Lower	27	60
FREQUENCY OF ATTENDANCE:		
Less Than Once a Week	21	64
Once a Week	32	60
More Than Once a Week	36	60
SIZE OF COMMUNITY:		
10,000 - 100,000	23	60
100,000 - 500,000	33	63
Over 500,000	35	62

WEEKLY INDEX OF AUDIENCE POTENTIAL

Index No. 334
Week ending December 21, 1946

THE JOLSON STORY

MARKET BREAKDOWN	NOT-SHOWN-AREA PENETRATION %	MARKET WANT-TO-SEE %
TOTAL	36	63
MALES	28	64
FEMALES	45	62
AGES: 12-17	39	59
18-30	41	60
31-up	27	70
INCOMES: Upper and Middle	42	67
Lower	32	61
FREQUENCY OF ATTENDANCE:		
Less Than Once a Week	25	68
Once a Week	38	63
More Than Once a Week	45	59
SIZE OF COMMUNITY:		
10,000 - 100,000	28	62
100,000 - 500,000	39	63
Over 500,000	44	65

WEEKLY INDEX OF AUDIENCE POTENTIAL

Index No. 335
Week ending January 4, 1947

THE JOLSON STORY

MARKET BREAKDOWN	NOT-SHOWN-AREA PENETRATION %	MARKET WANT-TO-SEE %
TOTAL	39	64
MALES	31	65
FEMALES	48	63
AGES: 12-17	43	60
18-30	44	61
31-up	30	72
INCOMES: Upper and Middle	47	69
Lower	34	61
FREQUENCY OF ATTENDANCE:		
Less Than Once a Week	28	69
Once a Week	42	65
More Than Once a Week	47	59
SIZE OF COMMUNITY:		
10,000 - 100,000	30	63
100,000 - 500,000	42	64
Over 500,000	48	67

WEEKLY INDEX OF AUDIENCE POTENTIAL

Index No. 336
Week ending January 11, 1947

THE JOLSON STORY

MARKET BREAKDOWN	SHOWN AREA PENETRATION %	MARKET WANT-TO-SEE %
TOTAL	61	64
MALES	54	65
FEMALES	68	63
AGES: 12-17	58	60
18-30	69	62
31-up	52	72
INCOMES: Upper and Middle	67	68
Lower	57	62
FREQUENCY OF ATTENDANCE:		
Less Than Once a Week	57	69
Once a Week	62	65
More Than Once a Week	67	59

WEEKLY INDEX OF AUDIENCE POTENTIAL

Index No. 341
Week ending February 15, 1947

THE JOLSON STORY

MARKET BREAKDOWN	SHOWN-AREA PENETRATION %	MARKET WANT-TO-SEE %
TOTAL	63	68
MALES	58	68
FEMALES	68	68
AGES: 12-17	64	66
18-30	69	66
31-up	54	74
INCOMES: Upper and Middle	68	72
Lower	59	66
FREQUENCY OF ATTENDANCE:		
Less Than Once a Week	57	72
Once a Week	64	69
More Than Once a Week	70	64
SIZE OF COMMUNITY:		
10,000 - 100,000	55	66
100,000 - 500,000	59	65
Over 500,000	70	71

WEEKLY INDEX OF AUDIENCE POTENTIAL

Index No. 344
Week ending March 8, 1947

THE JOLSON STORY

MARKET BREAKDOWN	SHOWN-AREA PENETRATION %	MARKET WANT-TO-SEE %
TOTAL	65	71
MALES	61	70
FEMALES	69	72
AGES: 12-17	67	69
18-30	64	70
31-up	64	75
INCOMES: Upper and Middle	69	74
Lower	62	69
FREQUENCY OF ATTENDANCE:		
Less Than Once a Week	60	75
Once a Week	65	71
More Than Once a Week	71	67
SIZE OF COMMUNITY:		
10,000 - 100,000	59	71
100,000 - 500,000	62	66
Over 500,000	71	75

CHAPTER XII

The final special assignment performed by Audience Research for Columbia on *The Jolson Story* was a rush survey in Great Britain to determine:

1. The strength of the title *The Jolson Story*
2. The proportion of English movie-goers who can correctly identify Al Jolson
3. Which of twenty-seven songs being used in *The Jolson Story* are best remembered, and
4. Which of these songs are recalled most frequently as songs especially enjoyed.

The findings were transmitted to Columbia July 4, 1946 after having been telephoned to ARI's Princeton office by our London representative.

1. The title, *The Jolson Story,* when tested without relation to cast and story among a cross-section of movie-goers in Great Britain was found to have a rating slightly below average.
2. A majority of British movie-goers were found able to identify Al Jolson. Three out of four of those interviewed said that they had heard of Al Jolson. Upon further questioning, it was found that 55 per cent could correctly identify him.
3. As might be expected, the proportion who could remember the song titles were lower in Britain than in the United States. However, five of the songs were remembered by more than half of the British movie-going public and 12 were remembered by at least one-third of those interviewed. The songs best remembered were "You Made Me Love You" 72 per cent, "By The Light of The Silvr'y Moon" 61 per cent, "California Here I Come" 61 per cent, "Swanee" 60 per cent, and "Sonny Boy" 59 per cent.

> "You Made Me Love You" topped the list of songs remembered as especially enjoyed. It was named by 25 per cent of those interviewed. Second was "By The Light of The Silvr'y Moon" named by 20 per cent.

These findings indicated that the picture would not be handicapped particularly in the British Market by any lack of familiarity with Al Jolson on the part of British moviegoers. It was further indicated that enough of the songs were well remembered in Britain to warrant featuring them in advertising there.

BRITISH SURVEY
of
THE JOLSON STORY
Col-46-49
July 9, 1946

On assignment from Columbia Pictures Corporation, ARI has conducted rush surveys among the movie-going public in Great Britain for the purpose of determining: (1) the strength of the title *The Jolson Story*, (2) the proportion of English movie-goers who can correctly identify Al Jolson, (3) which of twenty-seven songs being used in *The Jolson Story* are best remembered, and (4) which of those songs are recalled most frequently as songs especially enjoyed.

ARI's experience with title tests in the British market is limited, and as yet it is not possible to report on the strength of a title there in terms comparable with those used to describe the strength of a title among American movie-goers. Otherwise, findings in these surveys are directly comparable with results of like surveys in the American market.

FINDINGS

Findings in the ARI British Jolson picture studies have been phoned to ARI's Princeton office by our London representative and are reported herewith:

TITLE TEST

1. The title *The Jolson Story* when tested without relation to cast and story among a cross-section of movie-goers in Great Britain is found to have a rating slightly below average.

IDENTIFICATION OF AL JOLSON

2. Seventy-five per cent of British movie-goers interviewed said that they had heard of Al Jolson. Upon further questioning, however, it was found that only 55 per cent could correctly identify him.

SONGS BEST REMEMBERED

3. Most of the twenty-seven songs were remembered by more than twenty per cent of those interviewed. The range was from the seventy-two per cent who remembered "You Made Me Love You" to the less than one per cent who remembered "Blushing Rosie."

		PER CENT WHO COULD REMEMBER EACH SONG TITLE
1.	YOU MADE ME LOVE YOU	72
2.	BY THE LIGHT OF THE SILVR'Y MOON	61
3.	CALIFORNIA, HERE I COME	61
4.	SWANEE	60
5.	SONNY BOY	59
6.	RAINBOW AROUND MY SHOULDER	46
7.	LULLABY OF BROADWAY	44
8.	WAITING FOR THE ROBERT E. LEE	41
9.	ROCKABYE YOUR BABY	40
10.	WHEN YOU WERE SWEET SIXTEEN	34
11.	BANKS OF THE WABASH	33
12.	SITTING ON TOP OF THE WORLD	33
13.	MAMMY	28
14.	FORTY-SECOND STREET	26
15.	AVALON	22
16.	APRIL SHOWERS	21
17.	WAIT 'TIL THE SUN SHINES, NELLIE	20
18.	LATIN FROM MANHATTAN	19
19.	SPANIARD THAT BLIGHTED MY LIFE	17
20.	LIZA	16
21.	CAROLINA IN THE MORNING	15
22.	ABOUT A QUARTER TO NINE	13
23.	MY BLUE BELL	13
24.	I WANT A GIRL	7
25.	BACK IN YOUR OWN BACKYARD	4
26.	TOOT, TOOT, TOOTSIE	2
27.	BLUSHING ROSIE	*

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* Less than one per cent.

MOST POPULAR SONGS

4. "You Made Me Love You" and "By The Light of The Silvr'y Moon," as in the American survey, were the two songs which received the most votes as songs especially enjoyed. It will be noted that nearly all of the songs were mentioned much less frequently in the British survey than in the survey among American movie-goers, reported April 10, 1946, Col-46-20.

	PER CENT WHO NAMED EACH SONG AS ONE ESPECIALLY ENJOYED
1. YOU MADE ME LOVE YOU	25
2. BY THE LIGHT OF THE SILVR'Y MOON	20
3. BANKS OF THE WABASH	13
4. SWANEE	13
5. CALIFORNIA, HERE I COME	11
6. RAINBOW AROUND MY SHOULDER	10
7. SONNY BOY	10
8. AVALON	8
9. LULLABY OF BROADWAY	8
10. WAITING FOR THE ROBERT E. LEE	4
11. WHEN YOU WERE SWEET SIXTEEN	4
12. FORTY-SECOND STREET	3
13. SITTING ON TOP OF THE WORLD	3
14. MAMMY	2
15. SPANIARD THAT BLIGHTED MY LIFE	2
16. APRIL SHOWERS	1
17. CAROLINA IN THE MORNING	1
18. LATIN FROM MANHATTAN	1
19. ABOUT A QUARTER TO NINE	*
20. ROCKABYE YOUR BABY	*
21. WAIT TILL THE SUN SHINES, NELLIE	*
22. BACK IN YOUR OWN BACK YARD	*
23. LIZA	*
24. MY BLUE BELL	*
25. TOOT, TOOT, TOOTSIE	*
26. I WANT A GIRL	*
27. BLUSHING ROSIE	*

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* Less than one per cent

END OF REPORT NO. 17

A SUMMING UP

Columbia's use of ARI services in connection with *The Jolson Story* provides an excellent example of the practical application of motion picture audience research. Experimenting with titles well in advance of completion of the picture and before anything had been spent on exploitation, Columbia had no last minute title problems, problems which can be so costly in executive time and wasted advertising expenditure. They knew *early* that they had a title in the top rank in its appeal to movie-goers.

Further, while the picture was still in production Columbia began investigating wherein lay the great appeal of a picture based on Jolson's career. The subject matter test and related surveys soon provided the answer which was to prove so useful in exploitation plans.

Subsequently, the appeal of the title, cast, and subject matter in combination was measured and a Market Analysis prepared to furnish Columbia with further facts about movie-goers' reactions to the picture idea. At about the same time surveys were made to determine movie-goers' familiarity with the songs of Al Jolson, and which songs were best remembered.

Advertisements prepared for the picture reflected these findings, but not leaving anything to chance, Columbia ordered ad want-to-see tests to find out if the ads would produce a high want-to-see among movie-goers.

Columbia used ARI's Preview Jury System to find out about audience reaction to the finished picture. Was the picture all that movie-goers anticipated, was it better than that, or was it a disappointment? Finding that the picture was far more enjoyable than movie-goers anticipated, Columbia, confident of strong favorable word of mouth, could make their plans for a slow playoff to realize upon this asset. Furthermore, they then knew that the picture justified a big advertising and publicity campaign. Finally, regular measurements of the picture's penetration kept Columbia's executives informed as to the progress of the picture's advertising and publicity campaign. They soon knew, for example, that no unusual last minute exploitation efforts would be necessary in New York City prior to opening. Penetration was increasing rapidly. Later they could see the effect on penetration of their national media campaign, could see that the picture's "know about" was above average and climbing.

In relating this history, we have drawn many conclusions--some obvious, others not. Experienced motion picture executives, will realize how important these findings were to Columbia. They will also realize the information furnished by ARI services can never take the place of executive judgment and is not so intended. Rather, the purpose is to broaden the base of information upon which a motion picture executive's judgment is based, to reduce the number of imponderables, to keep the executive in close touch with his market, and to bring to light facts which are unavailable through any other means. Used in this way it can and has paid enormous dividends.